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RELIGIOUS MUSIC OF THE WORLD

CHAPTER I

NON-CHRISTIAN HYMNS

Greek and Roman Worship—Hindu Songs—Buddhism and Brahmanism — Chinese Worship —Mohammedans—Babylonians and Assyrians—Hebrews.

HYMNS are to be found in the literature of nearly every religion, but so far as we are able to judge, save in the Hebrew and Christian, they have rarely been used as a constant and integral part of worship.

That hymns formed no part of the worship of the Greeks is clear from the fact that their temples were not constructed as places of religious assembly or for public devotion, but as a shelter for the image of the god, and a habitation for the deity supposed to be attached to his image. They were generally confined localities, and half dark within on account of the absence of all window-light. Bright light was not required, as no religious observances ordinarily took place in the temple. "Greece never had a sacred book, she never had any symbols, any sacerdotal caste, organized for the preservation of dogmas. Her poets and her artists were her true theologians."

Some small place was assigned to hymns in the worship of Rome. "Many prayers and hymns were taken up with the praise of the gods and salutations to them. Arnobius speaks of morning serenades sung with an accompaniment of fifes as a kind of reveille to the sleeping gods, and of an evening salutation in which leave was taken of the deity, with the wishing him a good night's rest."

The conclusion that we draw from Max Müller's "History of Sanskrit Literature" is that although the Hindus had much of poetry both epic and hymnic, yet the hymns were chiefly used for meditation or for recital. "Women were not allowed to learn the sacred songs of the Vedas, the knowledge of which constituted one of the principal requirements for a Brahman before he was admitted to the performance of the sacrifices. As it was necessary, however, for a husband to perform sacrifices together with his lawful wife, and as passages of the hymns speak clearly of man and wife as performing sacrifices in common, it was laid down in the Sutras that the husband or the priest should at the sacrificing itself make his wife *recite* those hymns which were necessary for the ceremony."

The Sametri who had to slay the sacrificial animals learned the hymns appointed by heart, and were allowed on account of the difficulty of mastering the euphonic rules for recitation, to mutter them, so that no one at a distance could hear or understand them. Some part of the sacrifice had to be accompanied by songs, and hence another class of priests arose whose particular office it was to act as the chorus, which was more than a mere chanting. A third class, the Hotri

priests, recited certain hymns during the sacrifice in praise of the deities to whom any particular act of the sacrificer was addressed. Their recitation was loud and distinct, and required the most accurate knowledge of the rules of euphony.

The Rev. G. O. Newport, long a missionary in India, says:

"In Hindu worship, so far as I have seen it in South India—and I think it is much the same in this respect throughout the whole country—there is no periodic gathering of the people into the temples for united religious service. There is no fixed hour for assembling, nor is there any regular priestly observance or ceremony at any stated part of the twenty-four hours. United gatherings at stated hours and seasons for religious service, as in our Christian worship, are unknown. There cannot, therefore, be any congregational singing or musical performance in the Western sense in these temples. And yet singing in connection with the worship is not altogether absent. On anniversary festival days and in processions there are always songs sung in honor of the gods. . . . The priests join in, and the masses of the people too, according to their knowledge and musical ability. . . . I believe I am strictly accurate when I say there is nothing corresponding to our choir or congregational singing at the ordinary everyday religious observances in Hindu temples. What is done on festival occasions would correspond largely to the singing of songs by the choir when marching at the head of a Sunday-school procession, and would have about as much of religious worship in it.

"As to the subject-matter of the songs thus used,

so far as my knowledge goes, it consists of the names, titles, epithets, etc., of the gods in general, and of that god in particular in whose honor the festival is being held. And when it is remembered that the various names of one single god in the Hindu Pantheon amount to a thousand, it will be seen that a great deal of song may be expended in this one direction only. But not the names only, the traditional acts and behavior, the life-scenes of the gods, are sung at length."

Buddhism was to Brahmanism what Puritanism was to Anglicanism. Like Puritanism it laid stress chiefly on the individual, but went far beyond it since it abolished the idea of church and worship. Its hymns, some of which are of exceeding beauty (in their English dress the thoughts but not the form are exhibited), were used only for private recitation and edification. Indeed, they have neither churches nor services in which they could be sung.

James Legge, an authority on Chinese subjects, thus shows the place occupied by hymns in the Confucian system:

"There is no dogmatic teaching of religion in the Confucian system; and it is a consequence of this that we find in it no compositions which we can properly designate as hymns, having a place and application of their own, sung or chanted with or without instrumental accompaniment, in religious services.

"Yet the prayers used in the worship of God by the sovereigns of China, and by them and others in the services of the ancestral temple, have very much of the character of hymns. We have the Book of Poetry, containing in all 305 pieces, which Confucius is said to have selected from ten times as many current

in his time, and 'which he sang over to his lute.' Forty of them are called Praise-songs, or songs of the Temple and Altar, and were employed in the royal worship of ancestors. A favorable specimen of them is the following hymn (so I will call it), addressed to Hau-chi, the Father of Agriculture:

O thou accomplished, great, Hau-chi,
To thee alone 'twas given
To be by what we owe to thee,
The Correlate of Heaven.

On all who dwell within our land,
Grain-food didst thou bestow;
'Tis to thy wonder-working hand
This gracious boon we owe.

God had the wheat and barley meant
To nourish all mankind;
None would have fathomed His intent,
But for thy guiding mind.

Man's social duties thou didst show
To every tribe and state,
From thee the polished manners flow
That stamp our land 'The Great.'

In this hymn, while it is addressed to Hau-chi, he is not confounded with God, but celebrated as his servant. And this is a characteristic of the religion of China.

"The old Confucian Book of Poetry unfortunately does not contain any of the hymnic prayers addressed at the great royal or imperial services to God. But many such are to be found all along the stream of history in accounts of the imperial sacrifices since the beginning of our Christian era. The most remarkable group of them, which I have met with, was used on a special occasion in the year 1538. It consists of eleven addresses to the Spirit of God, in which the de-

votions of the worshipers rose to a high pitch of adoring reverence. They are all rhymed, and in measure somewhat irregular. You will find them all translated in the first of my lectures on 'The Religion of China,' published in 1881."

Sir William Muir says that "the services of the Mussulmans are confined (apart from the sermon or address) to recitations from the Koran and corresponding invocations. They do not, so far as my knowledge extends, use hymns in their worship. Many parts of the Koran are (like the Psalms) nothing but hymns. They are not, however, sung, but only repeated like the other portions. The Persian Sufis have many hymns; but whether they use them in divine service or not, I cannot say."

It may be said broadly that the ancient Semitic poetry consisted in a rhythm or assonance of similar or contrasted ideas. This is usually designated parallelism.

The ancient Babylono-Assyrian hymns are in many instances translations from older non-Semitic lays. Many of these hymns are merely formulæ of incantation of which numerous examples may be found in Lenormant's "Chaldean Magic." But there are some remarkable songs which are of a more exalted character, and though containing mythological elements, nevertheless express spiritual and devout thought. Most of these belong to a class called "Penitential Psalms." Here is an example in Archibald Henry Sayce's rendering:

My Lord, in the anger of His heart, has punished me;
God in the strength of His heart has taken me;
Istar, my mother, has seized upon me and put me to grief.
God, who knoweth that I knew not, has afflicted me;

Istar, my mother, who knoweth that I knew not, has caused
darkness.
I prayed, and none takes my hand:
I wept, and none held my palm;
I cry aloud, but there is none that will hear me;
I am in darkness and hiding, and dare not look up.

Here we observe not only that parallelism which characterizes Hebrew poetry but also a strophic arrangement as clearly marked as in the Psalter.

So far as the material now available enables us to form an opinion, it is that hymns, as an essential of worship, have been mostly characteristic of the Christian, and in less degree of its progenitor, the Hebrew religion.

It is to the Hebrew race that we must turn to find the true origin of hymnody. There the religious nature of man asserts itself—there the inner thought of his heart gets expression. It is not strange, therefore, that this race so richly endowed with the religious element should have given to the world a noble conception of worship.

The Hebrew religion laid hold upon the personality and unity of God, and we cannot fail to observe that its hymnody becomes more tender as the idea of the personality of God is enlarged by the recognition of his gracious and lovable attributes. As this people undoubtedly possessed a nature disposed to musical expression, it is not surprising that we find among them so spontaneous and early a development of worship-song. It is in this Hebrew race that we find the true rise and onward flow of the river of song.

CHAPTER II

ANCIENT JEWISH HYMNS

Absence of Formal Religious Song—Improvised Songs—The Widening Stream—Samuel's System—The Book of Psalms —The Temple Service—Later History—Universal Use of the Psalms.

THE hymns of the Old Testament were, as we have indicated, the spontaneous outflow of the religious nature. No form of worship requiring song was instituted by Moses. No order of singers is included among the officers of the tabernacle. Indeed, the earliest history of the Hebrew race is practically without song. As it has been said, "we read of altar and prayers and accepted intercessions, and we feel sure that those who walked in the light like Enoch or Abraham must have had their hearts kindled with music; but from the green earth rising out of the flood—from the shadow of the great rock at Mamre, from the fountains and valleys and upland pastures of the Promised Land, where the tents of the Patriarchs rose amidst their flocks—from the prisons and palaces of Egypt we catch no sound of sacred song."

But then, this is a subject with which history did not concern itself—and we must not infer from this silence the utter absence of song—for scattered over the earlier history there are traces of its presence. The first examples, as we should expect, are of a very in-

formal character—the product of some crisis in the life of the individual or the nation. Improvised songs born of great occasions, though to our colder western temperament almost impossible, are yet comparatively common among Eastern people like the Hebrews, even to this day. It is a common gift among the Italians.* The first of such songs is that of Miriam in celebration of the delivery of Israel from their Egyptian pursuers —"Sing ye to Jehovah, for he hath triumphed gloriously, the horse and his rider hath he thrown into the sea"; but although this is the first recorded, it is almost certain that it was preceded by others, for before this we read of instruments of music.

Since the two greatest fountains of song have ever been love and religion, we may feel sure that those who had reached to the use of musical instruments, however rude, would employ them to accompany the words of passion or devotion which in exalted moments would spring to their lips. In Genesis iv. 21 we are told that Jubal "was the father of all such as handle the harp and the pipe," that is, of all string and wind instruments. While in verses 23, 24 we have Lamech's song to his wives—the first example of a song, though not a

* Edward Dowden records a striking instance of this in his life of Shelley, when the poet and his wife in Pisa listened to the improvisation of Signor Sgricci, an Italian of about 23 years of age. Members of the audience inscribed subjects for poetry on slips of paper that were thrown into a vase from which a boy drew one paper at a time at random, and the subject was announced, on which the Italian poured forth his unpremeditated verse. "It seemed," says Mary Shelley, "not the work of a human mind, but as if he were the instrument played upon by the superhuman inspiration of God." And is it not true that the highest poetry comes, in the first instance, as an improvisation? Is there not a very close connection between inspiration and improvisation?

sacred one, in the pages of Scripture, yet possessing many of the features of later Semitic poetry. Later on we read in the account of Laban's interview with Jacob of "songs, with tabret and with harp" (Genesis xxxi. 27).

It is not at all likely that such a song as that of Miriam could have been uttered if she had not previously been accustomed to lyric improvisation. So grand an outburst and so equal to its grand occasion, although doubtless touched and enlarged by the editor of the book which records it, implies not only aptitude but exercise; while the fact that she led a procession of women, who chanted a chorus to her song, shows that songs had before this, in the time of their Egyptian captivity, been wedded to music. Somewhat later in the history we find that when Moses returned from the mount, he heard the people, who had made a calf for worship, joining aloud in a song to their newly fashioned god. It is considered by some all but certain that the lawgiver himself was the author of the 90th Psalm, which has been called "the swan-song of Moses." This may have been the first contribution—the nucleus—of that wonderful collection the Book of Psalms, into which were gathered the noblest lyric utterances of widely severed times.

We catch here and there in the sacred history glimpses of the widening and deepening river of song to which those we have mentioned were the first tributary streams. In the Book of Numbers, xxi. 17, we have the song which Israel sang, "Spring up, O well." In the Book of Judges we meet with the song of Deborah and Barak, which was cast in a distinctly metrical form, and sung with a musical accompaniment—

another improvisation by a prophetess, that is one in a measure trained to music and song. But as the religious life of the nation grew deeper this kind of improvised song led the way to a school for the cultivation of music and sacred utterance. This was a chief function of the schools of the prophets which came into such prominence in the time of Samuel. Dean Stanley says: "Whatever be the precise meaning of the peculiar word, which now came first into use as the designation of these companies, it is evident that their immediate mission consisted in uttering religious hymns or songs, accompanied by musical instruments, psaltery, tabret, pipe, and harp, and cymbals. In them, as in the few solitary instances of their predecessors, the characteristic element was that the silent seer of visions found an articulate voice, gushing forth in a rhythmical flow, which at once riveted the attention of the hearer. These, or such as these, were the gifts which under Samuel were now organized, if one may so say, into a system. From Ramah, the double height of the watchmen, they might be seen descending, in a long line or chain, which gave its name to their company, with psaltery, harp, tabret, pipe, and cymbals."

From this school under Samuel the prophet, David, the sweet singer of Israel, probably caught the inspiration which afterward found expression in the psalms which form so important a part of the Psalter that the book as a whole has been known as "The Psalms of David." It is impossible to say with certainty what portions of the Psalter we owe to his pen, probably they are fewer than is commonly supposed; but the impetus he gave to sacred song is indicated by the

fact that though some portions of the book belong to an age earlier than his, and that the larger portion came into being long after he had passed away, yet the book as a whole goes under his name. The Book of Psalms was doubtless thus ascribed just as the Book of Proverbs was to his son Solomon, because, as Professor Cheyne says, "Solomon had become the symbol of plain ethical 'wisdom,' just as David had become the representative of religious lyric poetry." But then a reputation like this does not grow out of nothing. David not only contributed to the songs of the people, but through him the service of song was added to the ordinary worship of the sanctuary, and made a fixed and integral part of the daily offering to Jehovah. Before his time, if ever connected with the tabernacle at all, it had been fitful and occasional, depending to a large extent on individual enthusiasm. "For so mighty an innovation no less than a David was needed. The exquisite richness of verse and music so dear to him—'the calves of the lips'—took the place of the costly offerings of animals. His harp or guitar was to him what the wonder-working staff was to Moses, the spear to Joshua, or the sword to Gideon."

Thus sacred song found its way into the regular services of the temple, and the Psalms became the liturgical hymn-book of the Jewish Church. How completely the union of song and sacrifice (in the national worship) had been effected was made manifest at the dedication of the temple. In the account contained in 2 Chronicles v. 12-14, we read: "Also the Levites which were the singers, all of them, even Asaph, Heman, Jeduthun, and their sons and their

brethren, arrayed in fine linen, with cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding their trumpets: it came even to pass when the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord, saying, For he is good, for his mercy endureth for ever: that then the house was filled with a cloud, even the house of the Lord; so that the priests could not stand to minister by reason of the cloud; for the glory of the Lord filled the house of God." In the 7th chapter of the same book we find that, when Solomon had made an end of praying, all the children of Israel bowed themselves with their faces to the ground upon the pavement, and worshiped, and gave thanks unto the Lord, saying, "For he is good; for his mercy endureth for ever." Thus, prayer and praise, the two most vital elements of a true worship, are found as integral parts of the service. It is somewhat difficult to say with certainty what place was afterward held by sacred song in the regular services of the temple. Certain psalms have been identified as having been used at particular seasons. But it is generally admitted that from this time onward, save when interrupted by the calamities which befell the nation, song, no less than sacrifice, held its ground as part of the Jewish worship.

The Levites, without the accompaniment of any of their usual musical instruments, used to sing in the temple on each day of the week a different psalm. "On other occasions," says the distinguished rabbinical

scholar Paul Isaac Hershon, "various other psalms were sung, and sung so loud that their voice could be heard as far as Jericho, a distance of about twelve miles. On such occasions the youngsters of the Levites were permitted to enter the hall of the sanctuary in order to spice with their fine 'thin voices' the rougher voices of the elder Levites."

"The same psalms that were sung in the temple are now merely repeated by every orthodox Jew in his daily morning prayer. Having no temple, the priest does not sacrifice and the Levite does not sing!

Ichabod! the glory is departed!
How shall we sing the Lord's song in a strange land!"

The later history naturally tells only of the special occasions in which the people broke into song, but these serve to confirm the idea that worship through song had become a habit among the people. "There is the song of Jehoshaphat and his army, the chant of victory sung in faith before the battle, and itself doing battles in that the Lord fought for those who trusted him, and they had nothing to do but divide the spoil and return to Jerusalem, with psalteries and harps and trumpets, into the house of the Lord. There is the song of Hezekiah, when he recovered from his sickness, and the psalm of Jonah from the depths of the sea, made up from the memory of other psalms sung in happier hours. There was many a song by the waters of Babylon, whispered low that the oppressors might not hear. There was the song of liberated Israel, at the dedication of the wall of the Holy City (another witness to the customs of the past), when the singers sang aloud and they all rejoiced; so that the

joy of Jerusalem was heard afar off." All these serve to show how the lyric spirit prevailed among the people, ready, when touched by any deep emotion, to give rhythmic utterance to their prayer and praise.

It is with David, the minstrel king, however, that the stream of song suddenly grows broad and deep. Around him the chorus begins to gather, which has now grown to such a glorious multitude. The Psalms formed at once the justification and inspiration of all the noble songs of the later history of Israel, to say nothing of lyric notes, which are heard sounding through the pages of the prophets. But most remarkable is it, that when we reach the New Testament we find no lyric book corresponding to the Psalter. There are distinct psalms, like the *Magnificat* and *Nunc Dimittis,* kindled from the lyric fire of the Hebrew Psalter, and hints which indicate the presence of the lyric gift in the Apostolic Church, but there is no *Christian* psalter in the New Testament, and the reason is not far to seek. It is not that the lyric fire has departed, but that the Old Testament Psalter has so sounded the deepest notes of the soul in joy and sorrow, in darkness and light, that it is adequate to the needs, not only of Jewish, but Christian hearts. Thus it was not for an age, but for all time. Just as the octave in music can express the loftiest conceptions of the composers of every age, from the simple Gregorian chant to the intricate music of Beethoven, so the Psalter, meeting the deepest needs of the soul, becomes the fitting vehicle through which Christian as well as Jewish feeling can find expression.

And so we find, as a matter of fact, that through by far the greater part of the history of the Church the

Psalms have formed its worship-song; they have had a place in the services of every church of Christendom where praise has been offered. They have been said or sung in grand cathedral or lowly meeting-house, by white-robed priests and plain-clad Puritans. The hearts of Roman and Greek, Armenian and Anglican, no less than Puritan and Nonconformist, have been kindled into praise by the Psalms of David and his company. Edward Irving says: "From whatever point of view any Church hath contemplated the scheme of its *doctrine,* by whatever name they have thought good to designate themselves, and however bitterly opposed to each other in Church government or observance of rules, you will find them all, by harmonious consent, adopting the Psalms as the outward form by which they shall express the inward feelings of the Christian life."

And even those who refused to sing the Psalms in the form in which they are found in Scripture—who deemed it dangerous and even heretical so to do—have sung them in metrical versions from which much of their glory had departed. Until quite recently there were churches whose only hymnal consisted of these versions. Thus the Psalms have been at once an inspiration and a bondage: an *inspiration,* in that they have kindled the fire which has produced the hymnody of the entire Church; a *bondage,* because by stereotyping religious expression they robbed the heart of the right to express in its own words the fears, the joys, the hopes that the Divine spirit had kindled in their souls. Had there been no Psalter in the canon of Scripture, the Church would have had no model for its song—no place at which to kindle its worship-fire;

but, on the other hand, its worshiping instinct would have compelled it to create a psalter of its own, and so there would have been an earlier and fuller development of hymnody in the Church. The very glory and perfection of the Psalter made the Church for long ages content with the provision thus made for its worship, and so it discouraged all who else would have joined the company of the singers. And even those who at last ventured to join their company, did so timidly, and chiefly as adapters of the Psalms for public worship. George Wither, Sir Philip Sidney and his sister belong to this class. Even when Dr. Watts began to write, his hymns were used only as supplemental to the Versions; indeed, a large part of his compositions are themselves metrical renderings of the Psalms, though some of them are so alive with his peculiar genius as to deserve rank as original compositions.

Mighty indeed was the spell the Psalter exercised over the Church, and rightly so, for it is the heart-utterance of the noble men whose mission it was to give the world religion. And as we have not outgrown the art of Greece or the laws of Rome, so neither have we outgrown the worship-song of Israel. This is so deep and true that it expresses the longings and praise even of those who have sat at the feet of Christ and learned of him. And as in the most sacred moment of his life one of these psalms served to express his deepest feelings, so they have inspired and expressed the feelings of his followers in all aftertime. As has been well said, "the Church has been singing these psalms ever since, and has not yet sung them dry," and she will go on singing them until she takes

up the new song in the heavenly city. It should be frankly admitted that there are elements in the Psalms distinctly Jewish, and expressive of the feeling of earlier days. There are imprecatory notes that are out of harmony with the gentler melody of Christ. These ought to be dropped as unsuitable to *Christian* worship; but as a whole the Psalms form the noblest treasury of sacred song, and their inspiration may be discerned in every hymn that is worthy of a place in the Church's worship. Her hymnody can never be understood apart from the Psalter, and it will be found that those whose hearts are steeped the most deeply therein have given to the Church the songs that she will not willingly let die.

CHAPTER III

HYMNS OF THE NEW TESTAMENT

Hebrew Antecedents—Songs of Hannah, Mary, and Zacharias —The Gospels Silent as to Sacred Song—The Apostolic Age—References to Song in the Revelation.

WE turn next to the New Testament to discover in what relation sacred song stands to the practice and teaching of the Church founded by Jesus and his apostles.*

Here at once we may naturally expect that as Christianity arose among the Hebrew race, and did not break immediately with the past, neither ignore the grand truths held by the fathers, because they were truths belonging to all time, so we must expect to find some of the old methods of worship, some presence of the old lyric spirit, showing themselves, and this more especially in the earlier days of its history.

It cannot, therefore, be deemed wonderful, but rather a thing to be looked for, that when the hope of Israel neared fulfillment—a hope to which their political circumstances caused them to cling with a very passion of expectation, and which made every line of promise in the Old Testament thrill with new meaning

* The Apocrypha, belonging to the time between the close of the Old Testament and the opening of the Christian era, contains several notable examples of sacred song, such as those of Tobit and Judith and the Benedicite.

and authority—the spirit of sacred song descended again, as we find it did upon those who were waiting and praying for the "consolation of Israel."

Critics, indeed, have refused to believe that the *Magnificat* (Luke i. 46-55) could have sprung from the lips of a simple peasant of Galilee; they have said the song is too lofty for so lowly a source—forgetting that some of the grandest strains of former days came from those little if anything superior in station; such as Hannah, to whose song, "the Old Testament *Magnificat*" (1 Samuel ii. 1-10), that of Mary bears considerable resemblance.

But if the lyric spirit of which we have spoken was a peculiar gift of the Hebrew people, if the power to improvise be a reality clearly discernible through their history, surely it is not wonderful that a Hebrew maiden, whose mind was kindled by a prospect of the highest joy to which Hebrew motherhood could attain, a joy for which every woman of her nation had longed, the promise, the joy, that to her should be given the surpassing glory of becoming the mother of Messiah —that her heart should break forth into song, that her rapture should call forth all the poetry of her nature, and cast it into the forms consecrated by the sacred usages and instincts of her race. This song, which repeats the promises of the past with the assurance of a present realization, is a preluding note that prepares for the great chorus of Christian song one day to be heard, and which will repeat through the ages the rapture, the trust, the praise of her words, "My soul doth magnify the Lord, and my spirit doth rejoice in God my Saviour."

Her song has scarcely died on her lips ere another

voice is heard, the voice of a man, a priest whose lips had been closed through unbelief, but on whom, when faith has sprung again in his heart, the spirit of praise and prophecy descends with all its accompaniment of lyric power—the song of Zacharias (Luke i. 68-79), "Blessed be the Lord God of Israel." This in turn is succeeded by another (Luke ii. 29-32), the voice of one standing on the outermost edge of this mortal life, more subdued in tone but full of quiet confidence and expectant hope, "Lord, now lettest thou thy servant depart in peace." A noble triad making up by their quality for the silence of other lips.

The New Testament contains no book of sacred song; but then the fullness and spirituality of the Book of Psalms, its adaptations to express in prayer and praise the deepest emotions of the religious mind, rendered any other unnecessary, and it is not, therefore, surprising that neither Christ nor his apostles joined the company of singers, that no Christian David was given to the Church.

Indeed, it was scarcely possible amid the disquiet, the contention, the troubles of the earlier years, when as yet Christian worshipers had no churches of their own, but rather found a place in the synagogue or the temple. Before Christian life had crystallized to its proper forms it was not possible that the service and song, outcome and expression of that life, should arise.

In the only two other references to singing in the Gospels—when Christ made his triumphant entry into Jerusalem, and ere he left it for the garden of Gethsemane—one (perhaps the same one) of the psalms was used, otherwise the Gospels are silent as to sacred song.

There can be little doubt that singing formed a part of both the social and public worship of the apostolic age. The disciples dismissed by the rulers in Jerusalem came to their own company and lifted up their voice with one accord in a song, partly the inspiration of the moment, and partly from the Book of Psalms (Acts iv. 24). In the Philippian dungeon, Paul and Silas prayed and sang praises to God. Paul exhorts both the Ephesians and Colossians to the use of psalms and hymns and spiritual songs.

Lightfoot regards "psalms" as referring specially, though not exclusively, to the Psalms of David, which would early form part of the religious worship of the Christian brotherhood. "Hymns" would refer to a set form of words or spontaneous effusions of the moment of the Christians themselves, while the "spiritual songs" would extend the precept to all forms of song provided they were spiritual. Paul, in his Epistle to the Corinthians, declares that when they came together each one had a psalm (1 Corinthians xiv. 26).

One of the earliest descriptions of the Christians contains the statement that "they sang hymns to Christ as God." But whether such hymns were psalms adapted to the purpose and with a Christian application, or original compositions, we do not know. There is nothing in the record to decide the question, nor has any hymn of the apostolic age come down to us. The threefold division of psalms and hymns and spiritual songs may indicate that in addition to the Old Testament Psalms, other compositions distinguished by the titles "hymns" and "spiritual songs" were used, but of this we cannot be certain. The likelihood is that the new Christian feeling found expression in hymns of a

simple kind addressed to Christ. Some have maintained that the rhythmic passages which are found in the Epistles are parts of hymns then in use.

The principal of these are the following: "Wherefore he saith, Awake, thou that sleepest, and arise from the dead, and Christ shall shine upon thee" (Ephesians v. 14). "And without controversy great is the mystery of godliness; He who was manifested in the flesh, justified in the spirit, seen of angels, preached among the nations, believed on in the world, received up in glory" (1 Timothy iii. 16). "Who is the blessed and only Potentate, the King of kings, and Lord of lords, who only hath immortality, dwelling in light unapproachable; whom no man hath seen, nor can see: to whom be honor and power eternal. Amen" (1 Timothy vi. 15, 16). "Faithful is the saying: For if we died with him, we shall also live with him: if we endure, we shall also reign with him: if we shall deny him, he also will deny us: if we are faithless, he abideth faithful; for he cannot deny himself" (2 Timothy ii. 11-13). But it is not unlikely that such passages are due to impassioned emotion which not unfrequently rises to rhythmic utterance, while the passage in 1 Corinthians xiv. 26 forms a clear indication that the power to improvise, so apparent in the early history of Israel, prevailed in the times of the apostles.

Of course these are utterly unlike hymns as we know them; but it must be remembered that it is all but certain that *metrical* compositions were not used until about the fourth century. Indeed, so late as the ninth century Walafrid Strabo warns us that by hymns he does not mean merely such metrical hymns as those of Hilary, Ambrose, Prudentius, or Bede, but such

other acts of praise as are offered in fitting words and with musical sounds. Augustine lays down the same rule—any composition of a rhythmic character, whether in verse or not, which was capable of being sung, was reckoned a hymn. Looked at in the light of this rule, the passages in the Epistles already quoted seem likely to have been parts of the earliest hymns of the Church, for they have every quality, save metrical form, fitting them for such a use. The well-known *Gloria in Excelsis* may serve as a specimen of the kind of composition first of all used as hymns in the early Church.

The *Gloria in Excelsis* was in all probability the morning hymn of the Christians of early times, as the *Phōs ilaron* preserved by St. Basil, which belongs to the first or second century, was their hymn for evening use. The latter, though less known, is as beautiful, perhaps in a poetic sense more beautiful, than the former. It has been effectively rendered in English by the following translation by Keble:

Hail! gladdening Light, of His pure glory poured,
Who is th' Immortal Father, heavenly blest,
Holiest of Holies—Jesus Christ our Lord!

Now we are come to the sun's hour of rest,
The lights of evening round us shine,
We hymn the Father, Son, and Holy Spirit Divine!

Worthiest art Thou at all times to be sung,
With undefiled tongue,
Son of our God, Giver of life, alone!
Therefore in all the world, Thy glories, Lord, we own.

This is still the vesper hymn of the Greek Church.

How such hymns arose we know not. "Whether they sprang first to light in a burst of choral song, like

that inspired hymn in the Acts; or were bestowed on the Church through the heavenly meditations of a solitary believer; or gradually, like a river, by its tributary streams, rose to what they are, we can perhaps never know." We incline, however, to the idea that they were, in the first instance, improvised songs, and in aftertime brought to greater finish.

Thus the river which at first was but a tiny rill broadens and deepens until prophecy describes it as becoming like the mighty waves of the sea—"And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunders saying Hallelujah! for the Lord our God, the Almighty reigneth. Let us rejoice and be glad, and let us give the glory unto him, for the marriage of the Lamb is come." "And I heard a voice from heaven as the voice of many waters, and as the voice of a great thunder, and the voice which I heard *was* as the *voice* of harpers harping with their harps, and they sang, as it were, a new song before the throne."

The Revelation is full of glowing references to song as the highest expression of worshiping feeling, indicating that, in the future as in the past, song is to be one of the noblest mediums for the ascription of praise. Do not the pictures in this book seem like glorified representations of the temple at Jerusalem and its worship; and do they not as such justify the idea that song was in Herod's temple, as it had been in earlier times in Solomon's, a part of its ritual? So vivid a picture of choral worship would scarcely have risen in a mind that had not been accustomed to its earthly counterpart. Thus the temple worship may have given form to the inspiration which moved in the heart of

the writer of the Revelation and led him to embody the thoughts kindled in his mind by means of symbols drawn therefrom in which song forms so conspicuous an element; while it is not unworthy of notice that at times he rises above this symbolism and declares, "I saw no temple therein, for the Lord God Almighty and the Lamb are the temple thereof."

CHAPTER IV

LATIN HYMNS

Establishment of Hymns in Church Service—Five Celebrated Sequences—Palestrina's Great *Hymni Totius Anni* Includes All the Famous Plain-chant Melodies.

IT was not until the latter half of the fourth century that the immense importance of the hymn in Christian worship became fully understood. St. Ephrem of Edessa made many valuable contributions to the store of hymns already in use at that period. St. Chrysostom zealously carried on the work at Constantinople, and St. Ambrose at Milan. The noblest Latin hymn we possess—*Te Deum laudamus*—was long believed to be the joint production of St. Ambrose and St. Augustine. To St. Ambrose, also, is due the honor of having first introduced the true metrical hymn into the services of the Western Church—for the rhythm of the older examples was very distinct from actual meter. His favorite species of verse was iambic dimeter—the "long measure" of English hymnology—which was long regarded as the normal meter of the Latin hymn. St. Gregory the Great first introduced sapphics; as in *Nocte surgentes vigilemus omnes.* Prudentius wrote, with great effect, trochaic tetrameter catalectic—*Corde natus ex Parentis ante mundi exordium;* and also used iambic trimeter—*O Nazarene,*

lux Bethlem, verbum Patris; and iambic dimeter catalectic—*Cultor Dei memento.* One of the earliest instances of elegiac verse is found in the

> Crux benedicta nitet, Dominus qua carne pependit,
> Atque cruore suo vulnera nostra lavat

of Venantius Fortunatus. Other meters came into use from time to time; but, about the beginning of the tenth century, most of these were forsaken in favor of "prose"; that is to say—paradoxical as the explanation may seem to the uninitiated—a style consisting of regular lines, containing an equal number of syllables, and often carefully rhymed, but governed, as to their rhythm, by accent instead of quantity, and therefore setting the laws of classical prosody at defiance. Many of the finest medieval hymns are written in this beautiful though barbarous "Monkish Latin," especially those intended to be sung at mass after the Gradual and Tract; insomuch that the terms "sequence" and "prose" have almost come to be regarded as synonymous.

The *Sequentia* owes its name to its position in the mass; in which it appears as the continuation, or sequence, of the long series of verses and antiphons interposed between the Epistle and the Gospel. In the Middle Ages it was called a prose; because, though written for the most part in rhymed Latin, and frequently with perfect uniformity of rhythm, the cadence of its syllables was governed, not, as in classical poetry, by quantity, but by accent—a peculiarity which deprived it of all claim to consideration as verse of any kind. Its introduction into the Liturgy is generally supposed to date from the ninth or tenth century.

In the eleventh and twelfth it was very extensively used; and many of the most beautiful specimens we possess were written by the great hymnologists who flourished during these productive periods. Medieval office-books contain innumerable sequences, of striking originality; but at the last revision of the Roman Liturgy, by direction of the Council of Trent, the greater number of these were expunged. Five, however, were retained in the revised missal; and these five occupy a very prominent position in the services in which they are incorporated, as well as in the history of ecclesiastical music.

1. The Sequence appointed for Easter Sunday is *Victimæ paschali,* the oldest now in use, dating, in all probability, from the tenth century.

2. Not very much less ancient is that for Whitsunday, *Veni Sancte Spiritus;* in rhymed triplets of trochaic dimeter catalectic, written, about the year 1000, by King Robert II of France, and called, by medieval writers, "The Golden Sequence."

3. For the Festival of Corpus Christi, St. Thomas Aquinas wrote the celebrated Sequence *Lauda Sion,* which is generally believed to date from about the year 1261.

4. The *Stabat Mater,* sung on the "Feasts of the Seven Dolors of Our Lady" (the Friday in Passion Week and the third Sunday in September) is generally referred to the end of the twelfth or beginning of the thirteenth century. The name of its author has not been certainly ascertained; but Daniel, after much patient investigation, attributes it to Jacobus de Benedictis.

5. More justly celebrated than any of these is the

Dies Iræ, written during the latter half of the twelfth or beginning of the thirteenth century, by Thomas of Celano, and sung in the *Requiem*, or mass for the dead. In the triple stanzas of this wonderful poem the rhymed Latin of the Middle Ages attained its highest perfection; and, though the *Stabat Mater* is frequently said to be second only to it in beauty, the distance between the two is very great. No Latin hymn has probably been so often translated.

The plain-chant melodies adapted to these five Sequences, in the Gradual, differ from hymn melodies chiefly in their continuity. Each melody is founded, it is true, upon certain fixed and well-marked phrases; but these phrases are not mechanically repeated, as in the hymn, to each successive stanza of the poetry.

The authorship of the plain-chant melodies to which these hymns were sung is very uncertain. It seems probable that in many cases the writer of the words was also the composer of the music to which they were adapted. A rich collection of such original tunes will be found in the *Vesperale Romanum* and other simila. office books. Probably the purest forms now attainable are those presented in the Vesperals published at Mechlin in 1870 and at Ratisbon in 1875; but the discarded office books once used in particular dioceses contain some priceless treasures: for instance, the Sarum tune to *Sanctorum meritis* is one of the most perfect Mixolydian melodies in existence.

After the invention of descant, these venerable hymn-tunes, or phrases selected from them, were constantly used as *Canti fermi* for masses and motets. In the year 1589 Palestrina turned them to still better account in his great work entitled *Hymni Totius Anni—*

a collection of hymns for every festival throughout the ecclesiastical year, admirably treated, in the polyphonic style, for three, four, five, and six voices, and bearing traces of the great composer's best manner on every page.

A few Latin hymns, such as those to be found among the works of Hassler, Tallis, Byrd, and some other great composers, have been set, for four or more voices, in a similar manner; but, as a whole, Palestrina's magnificent Hymnal stands quite alone—too great to admit the possibility of rivalry. The delight with which it was received was unbounded. Indeed, long before the middle of the sixteenth century the science of hymnology had already begun to attract an immense amount of attention, in widely different directions. Hymns, or rather carols, of a somewhat lighter character than those we have been considering, had been sung, for ages past, between the scenes of the Mysteries and Miracle Plays which form so conspicuous a feature in the religious history of the Middle Ages. Many of these—notably such as set forth the glad tidings commemorated at Christmastide—became, from time to time, extremely popular, and obtained a firm hold on the affections of rich and poor alike.

CHAPTER V

EARLY PROTESTANT HYMNS

Luther's German Hymnal, and the Development of the Chorale by Johann Sebastian Bach—Calvinist Psalter Issued by Marot and Beza—Early English Hymnody.

WELL knowing the effect of song upon popular feeling, and fully appreciating the beauty of the Latin hymns to which he had been accustomed from his earliest youth, Luther turned these circumstances to account by producing a vast amount of German Kirchenlieder, which, adapted to the most favorite melodies of the day, both sacred and secular, and set for four, five, and six voices (with the plain chant in the tenor), by Johannes Walther, were first published at Wittenberg, in 1524, and reissued, in the following year, with a special preface by Luther himself. Innumerable other works of a similar description followed in rapid succession. The vernacular hymn found its way more readily than ever to the inmost heart of the German people. The chorale was sung far and wide; and, at last, under the treatment of Johann Sebastian Bach, its beauties were developed, with a depth of insight into its melodic and harmonic resources which is not likely ever to be surpassed. Even the simplest settings of this great master bear tokens of a certain individuality which will render

them household words, in the land of their birth, as long as true musical expression shall continue to be valued at its true worth; and, perhaps, in these gentle inspirations Bach speaks more plainly to the outer world than in some cases where he has subjected the melody to more elaborate treatment.

In France, the metrical psalms of Clement Marot and Theodore Beza were no less enthusiastically received than the hymns of Luther in Germany, though their popularity was less lasting. They were originally sung to the most familiar ditties of the time, which were adapted to them, probably by Guillaume Franc, in the Psalter first published by Calvin at Geneva in 1542. In 1561 Louis Bourgeois published a volume, at Lyons, containing eighty-three of these tunes, set for four, five, and six voices; and in 1565 Adrian le Roy printed, at Paris, an entire Psalter, in which the melodies were treated after the manner of motets by Claude Goudimel. This last-named work was reprinted, in Holland, in 1607; but Goudimel's polyphonic settings were found too difficult for general use, and were supplanted, after a time, by some less elaborate arrangements—with the melody, as usual, in the tenor—by Claudin le Jeune, whose collection was published at Leyden in 1633.

It was not to be supposed that the movement which had spread thus rapidly in France and Germany would be suffered to pass unheeded in England, where the study of the madrigal had already brought part-singing to a high degree of perfection. Here, as in France, the first incentive to popular hymnody seems to have been the rendering of the Psalms into verse in the mother tongue. Sternhold's fifty-one psalms first saw

the light in 1549; but "The Whole Booke of Psalmes," "by T. Sternhold, J. Hopkins, and others," did not appear until 1562, when it was "imprinted" by John Day, "with apt notes to sing them withal"; the "apt notes" being simply the melodies, as sung in France and Germany, without bass or any other part. In 1563 Day "imprinted" "The Whole Book of Psalmes, in foure parts," harmonized, in the simplest possible manner, by Thomas Tallis, Richard Brimle, William Parsons, Thomas Causton, J. Hake, and Richard Edwards. This was the first collection of hymn tunes ever published in England for four voices. Neither Burney nor Hawkins seems to have been aware of its existence. A perfect copy is, however, preserved in the library of Brasenose College, Oxford; and one, containing the medius and tenor parts only, in that of the British Museum. It was followed, in 1567, by another invaluable volume, also "imprinted," *but not published,* by John Day; namely, "The first Quinquagene" of Archbishop Parker's metrical version of the Psalms—a work which has only been preserved through the medium of a few copies.

At the end of this precious volume are found, in four parts, eight tunes, set, by Tallis, in plain counterpoint, with the melody in the tenor. Each of these tunes is written in one of the first eight modes; the eighth, or hypomixolydian tune, being the well-known canon now universally adapted to the words of Bishop Ken's Evening Hymn. A larger collection was published, in 1579, by Guilielmo Damon, whose harmony is clear and good, and—as it always should be when intended for congregational use—extremely simple. In 1591 another collection appeared, by the same author, in

two books, in the second of which "the highest part singeth the Church tune"—probably for the first time. In 1585, six years before the publication of Damon's second work, John Cosyns had put forth sixty psalms, with the tunes first printed by Day, set for five and six voices; but by far the most important volume which appeared before the close of the century was the complete Psalter printed by Thomas Este in 1594, and containing tunes skillfully harmonized, for four voices, by John Dowland, E. Blancks, E. Hooper, J. Farmer, R. Allison, G. Kirbye, W. Cobbold, E. Johnson, and G. Farnaby—composers of no mean reputation, and generally reckoned among the best of the period. A far inferior volume was published, by John Mundy, in the same year; and in 1599 a collection appeared, by Richard Allison, with accompaniments "to be plaide upon the lute, orpharion, citterne, or base violl, severally or together"; but all these works were superseded in 1621 by "The Whole Booke of Psalmes," edited, and in great part arranged, by Thomas Ravenscroft. This famous volume contains settings, for four voices, of the best German, French, and English tunes, by Tallis, Dowland, Morley, Bennet, Stubbs, Farnaby, the editor himself, and fourteen other noted musicians of the day. The melody, according to custom, is always given to the tenor. The counterpoint throughout is admirable, and every tune may fairly be regarded as a masterpiece. The bass and tenor proceed, for the most part, *nota contra notam,* while the treble and alto, though by no means written in a florid style, exhibit a little more variety of treatment. The effect of this arrangement, when the tenor is sung by a large body of voices in unison,

and the harmony by a select choir, is exceedingly impressive. The finest tune in the collection is John Dowland's setting of the 100th Psalm.

A second edition of Ravenscroft's Psalter was published in 1633. William and Henry Lawes set the Psalms of Mr. George Sandys, in three parts, in 1648. In 1671 John Playford printed his "Psalms and Hymns in solemn Musicke of foure parts"; followed, in 1677, by his more widely known "Whole Book of Psalms" for three voices—a work the popularity of which was so extended, that, by the year 1757, it had run through no less than twenty editions. But these later works show a lamentable deterioration both of technical skill and artistic feeling. English hymnody was not destined to remain for any length of time in the high state of cultivation indicated by the collections of Este and Ravenscroft. Step by step the decadence of the hymn tune kept pace with that of the madrigal, which had once done so much toward preparing the way for its more perfect development. Had any hope of a revival existed, it would have been dispelled by the Great Rebellion. The Restoration did nothing toward the resuscitation of the failing art. The vigorous treatment of the old masters faded gradually into vague inanity. The tunes of Hayes, Wainwright, Carey, Tans'ur, and other more modern writers. are as far inferior to those of their predecessors as those of their followers are to them.

CHAPTER VI

HYMNS OF WATTS AND OTHERS

Prejudice Overcome by Watts—Hymns of His that will Live and Some that will Not—Browne, Pope, Samuel Wesley, and Byrom.

ISAAC WATTS is the real founder of English hymnody. What Ambrose was to the Latins; what Clement Marot was to the French; what Luther was to the Germans—that, and perhaps more, was Watts to the English. As Josiah Conder says: "He was the first who succeeded in overcoming the prejudice which opposed the introduction of hymns into our public worship." In our hymn-singing age, it is difficult, especially for its younger members, to realize the strength and even violence of such a prejudice. So strong was it, so high did feeling run on the subject, that many a church was rent asunder by the proposal to introduce hymns; in some cases, even by the proposal to sing metrical versions of the Psalms. This was markedly the case among the Baptists. In the church of which Benjamin Keach was the pastor (the original of that to which Mr. Spurgeon ministered), when, after prolonged discussion, it was decided to introduce singing into its worship, "a minority took refuge in a songless sanctuary." In his "Truth Soberly Defined," published in 1698, Isaac Marlow, with considerable pas-

sion, maintained that the Church should not permit the introduction of singing into her services. In some churches, however, the objection lay not against singing, for the metrical Psalms were sung, but against the singing of hymns. There was a feeling that the line must be drawn somewhere, and so it was drawn at hymns. The publication of various collections of hymns by W. Barton during the years between 1654 and 1688; the large sale of Mason and Shepherd's hymns (1691); the issue of a collection of "Divine Hymns," gathered from six authors, among whom were J. Mason and R. Baxter, in 1694—seem to point to the probability that hymns were used, at all events in some churches; but it is not decisive. Such collections may have been chiefly used for reading, or, as in the case of Matthew Henry's hymns (1695), for singing in the home. If, however, Dr. Gibbons is to be relied on, *hymns* must have been in use in the closing years of the seventeenth century, for he says: "Mr. John Morgan, a minister of very respectable character, now living at Romsey, Hants, has sent me the following information: 'The occasion of the Doctor's (Watts) hymns was this, as I had the account from his worthy fellow-laborer and colleague, the Rev. Mr. Price, in whose family I dwelt above fifty years ago. The hymns which were sung at the Dissenting Meeting at Southampton [these were Barton's] were so little to the gust of Mr. Watts, that he could not forbear complaining of them to his father. The father bid him try what he could do to mend the matter. He did, and had such success in his first essay, "Behold the glories of the Lamb," that a second hymn was earnestly desired of him, and then a third and fourth,

etc., till, in process of time, there was such a number of them as to make up a volume.' " But the church at Southampton was exceptionally liberal in its spirit.

When Watts's hymns began to find their way into favor, the more conservative regarded them, as Bradbury afterward did, as "Watts's *Whims.*" Whereas, in Germany, Luther's hymns were sung almost as soon as they were produced, it was thirty or forty years before those of Dr. Watts found their way into common use; and even then suspicions of heresy fastened about the churches that adopted them. As to the hymnody of the time, Dr. Watts's lines would surely apply:

> O what a wretched land is this,
> That yields us no supplies.

And it was this poverty which really gave birth to our modern hymnody, for, in the deepest sense, Dr. Watts is its founder. His versions of the Psalms and his original hymns supplanted all previous ones, and for many a long year held undisputed possession of the Nonconformist Church against all comers. This is a thing unique in the history of the Church, not even paralleled by the case of Charles Wesley's hymns among the Methodists, since that collection contained hymns by both John and Charles Wesley, and a very few from other writers, as well as many translations from the German. Even the Psalter—the hymn-book of the Jewish Church—does not furnish a parallel, since that is the product, not only of many authors, but of many ages. Scripture itself has come to us through many minds; but for more than a century Watts was the only hymnist of the Independent sanc-

tuaries; so venerated were his hymns and psalms, that in this very century there were persons who refused to sing any others, and actually sat down if any others were given out. This was both a gain and a loss—a gain in that, through him, hymns became a part of divine worship; a loss in that his preëminence excluded the hymns of other writers, even those then in existence by George Herbert, John Milton, Richard Baxter, John Mason, to say nothing of those by writers of other lands, or the ancient hymns of the Church.

There are hymns by Watts that will last as long as the Church continues her worship-song, such as "I'll praise my Maker with my breath," "Our God, our help in ages past," "When I survey the wondrous cross," "Hear what the voice from heaven proclaims," and others besides these. Some of Watts's hymns, however, once sung in the Church cannot now be read without a smile. Take the following as illustrations. Here is a verse from his version of the 101st Psalm:

I'll purge my family around,
And make the wicked flee;
So shall my house be ever found
A dwelling fit for Thee.

Here is a verse from Hymn 19 of the second book:

He spoke, and straight our hearts and brains
In all their motions rose;
Let blood (said He) flow round the veins,
And round the veins it flows.

Watts, responding to the call for hymns, wrote too much. No less than 515 psalms and hymns are found in the volume actually used in public worship, to say nothing of his sacred lyrics. Those are the truest friends to the memory of Dr. Watts who only include

the finest of his hymns in their collections. It is a vain effort to try to keep alive his didactic and inferior ones. They may be printed, but they will not be sung. The day of rhymed prose is over, even when fathered by great names. Dr. Watts, with a modesty that is rare, once said that Charles Wesley's hymn on "Wrestling Jacob" was worth all he had ever written. This was an excess of modesty, but it reveals, perhaps, a feeling hidden in his mind that he had written too much.

Simon Browne (1680-1732) was a contemporary with Dr. Watts, and belongs to his school of hymn writing. He published, in 1720, "Hymns and Spiritual Songs, in Three Books, designed as a Supplement to Dr. Watts." Two of Browne's hymns are well known, and still hold a place in modern hymnals. The most popular is "Come, gracious Spirit, heavenly dove," which is not without merit; the other is "Lord, at Thy feet we sinners lie."

Alexander Pope (1688-1744), who fills so large a space in the poetic literature of England, used to be reckoned among the hymnists, on account of what has been called Pope's ode, "Vital spark of heavenly flame." This has been included in many hymnals, and was once a favorite at funeral services. It is an imitation of a poem composed, during his last hours, by the Emperor Hadrian.

Samuel Wesley, junior (1690-1739), the elder brother of John and Charles Wesley, held aloof from the Methodist movement, which began only five years before his death. He wrote "Poems on Several Occasions." To the last he adhered to the Church of England, as did his brothers, and was, in-

deed, a High-churchman of the type of that age. His best known hymn is "The Lord of Sabbath let us praise." Less known, but fairly good, are his hymns "The morning flowers display their sweets" and "Hail! Father, whose creating call."

John Byrom (1691-1763), remarkable for his scientific attainments, belonged, in some degree, to the school of mystics, but was probably kept from some of their excesses by his work in science. Two of his hymns, though greatly differing in style and substance, have attained to great popularity, and are still widely used. His hymn for Christmas day, "Christians, awake, salute the happy morn," is very distinctive, and boldly lyrical; while "My spirit longeth for Thee" —as the reader may observe—is terse in expression and tender in feeling:

My spirit longeth for Thee,
Within my troubled breast,
Though I unworthy be
Of so Divine a guest:

Of so Divine a guest
Unworthy though I be,
Yet has my heart no rest
Unless it come from Thee.

He has given us very little, but that little is very good. Some of his verses anticipate and set forth with great force the better theological thought of our own time. This is specially so in his "Meditation for Wednesday in Passion Week."

Robert Seagrave (born 1693) wrote about fifty hymns, included in a collection prepared for his own congregation at Lorimer's Hall in 1742. He is remembered chiefly by one of these, "Rise, my soul, and stretch thy wings."

CHAPTER VII

EARLY METHODIST HYMNS

Charles Wesley's "Hymns and Sacred Poems" and the "Foundery Tune-Book"—"Harmonia Sacra" by Butts—Other Wesleyan Hymnals and Five Excellent Rules for Congregational Singing.

ALL the great religious revivals of modern times have been very largely influenced by music and hymn-singing, and the Methodist revival of the eighteenth century was no exception to the rule. The work done by the Wesleys in this direction corresponds, to some extent, with that done by Huss in Bohemia and Luther in Germany in their day. Both Luther and John Wesley were not only very fond of music, but they also recognized the importance of making church-singing congregational. Wesley, however, had not the natural musical genius of Luther, who had a gift for composition, besides being an excellent performer on various musical instruments; while Wesley's efforts in this direction were limited to simple performances on the flute, and he had little knowledge of the laws of music. That he was deeply influenced by music is evident from the many references to it in his "Journals," the most striking being his experiences in May, 1738, at the time of his conversion, when he recorded in full the words of three anthems he heard at St. Paul's, which seem to have accorded in a remarkable

manner with the inmost feelings of his mind. These anthems were: "Out of the deep have I called"; "My song shall be always of the loving-kindness of the Lord"; "My soul truly waiteth still upon God." It is almost impossible now to fix the authorship of these anthems, but the first is probably by Henry Purcell.

When he was a boy Wesley had every opportunity of becoming acquainted with the Old Version of the Psalms, both in the church at Epworth and also in his home; for the daily lessons of the young Wesleys always began and ended with the singing of a psalm. He refers in after-life to the "scandalous doggerel of Sternhold and Hopkins," although on one occasion he confesses to having received a blessing "in a manner I did not expect, even by the words of Thomas Sternhold." When he got to the Charterhouse he used the version specially prepared by Dr. Patrick. Wesley has not recorded his opinion of it, but it never passed into general use, and seems to have been little known. Nahum Tate, who wrote a pamphlet on the state of psalmody at the beginning of the eighteenth century, says that when a brother of Dr. Patrick's introduced this version into his household for use at family prayers, he noticed that one of the servant-maids who had a good voice did not join in the singing; and being pressed for a reason she said to her master, "Sir, if you must needs know the plain truth of the matter, as long as you sung Jesus Christ's psalms I sung along with ye; but now you sing psalms of your own invention ye may sing by yourselves."

But no matter what version might be in use, the tunes for the Psalms were common to all; and as the

same tunes had been sung over and over again from generation to generation, it is not surprising to find that singing in the Church of England services in those days was in a languishing state. So late as 1762 a writer says that he has heard "York" sung fifteen times in a week at one church, while it was no uncommon thing to hear tunes of one meter sung to psalms of another.

When John Wesley entered on his evangelistic work, one of the first things to which he turned his attention was the singing. Hitherto there had been no hymns sung in churches, and very few even in dissenting chapels; but a new era was at hand, and modern hymn-singing as we know it may be dated from the year 1740, when the earliest hymns of Charles Wesley—"the sweet singer of Methodism"—were collected and published under the title of "Hymns and Sacred Poems."

The next thing needed was a tune-book, and in 1742 appeared the first Methodist collection under the title of "A Collection of Tunes, set to Music, as they are commonly Sung at the Foundery." This "Foundery" was situated near Moorfields, and had been used by the government for a number of years for the casting of cannon. In 1716, while the guns captured by the Duke of Marlborough in his French wars were being recast, a terrible explosion occurred, which blew off the roof and killed several of the workmen. The place was consequently abandoned, and the works removed to Woolwich. The Foundery, as Wesley called it, remained in ruins till 1739, when he bought it and turned it into the first Methodist meeting-house in London.

This "Foundery Tune-Book" is very interesting in many ways. Wesley's experience of the old psalm-tunes led him to exclude all of them except three from his book. Those he admitted were the "Old 81st," "Old 112th," and "Old 113th": the first because it was universally popular at the time, the second because it was really a German chorale of which he was very fond, while the last was also a special favorite of his. On the other hand, the newer psalm-tunes—namely, those recently added in the various editions and supplements of Tate and Brady's New Version—readily find a place, including "Burford," "Hanover," "Bedford," and "St. Matthew." Then about eleven tunes make their first appearance in this book, one of which, "Islington," remained a standard long-meter tune for all denominations for upward of a century. Of the remainder of the Foundery tunes, one is an adaptation from the march in Handel's opera of "Richard I," and fourteen are of German origin.

Wesley became acquainted with the German chorales through his association with the Moravian Brethren, both on his journey to America and during his visit to the various Moravian settlements in 1738. His frequent references to their music show how he appreciated both their tunes and their manner of singing them; and it is, therefore, not surprising that he introduced so large a proportion into his first tune-book. The collection then in use among the Brethren was Freylinghausen's "Gesangbuch," and Wesley's copy is still preserved in the library of the Wesleyan College at Richmond. Six of these chorales are known in these days as "Winchester New," "Amsterdam," "Resurrection" (or "St. George's"), "Irene," "Old

112th," and "Marienbourn," the last being very different from the original. "Amsterdam" has always been ascribed to Nares, but incorrectly, as it was in use already when Nares was born. "Irene" is called "Savannah" in the Foundery book, but the name was changed under the following circumstances. A party of Moravian emigrants passed through London in 1742 on their way to America. Some of them ascended the gallery of St. Paul's, and, in full view of the wide panorama of the city, sang to this tune a hymn of intercession to God for the teeming population below them. They then proceeded to their vessel, the name of which had been changed from the *Catherine Snow* to the *Irene* (Peace), and Wesley changed the name which he had originally given to this tune in commemoration of this incident.

The "Foundery Tune-Book" was one of the worst printed books ever issued from the press; and not only is the printing itself bad but the work is full of the most extraordinary mistakes, such as wrong bars and notes and impossible musical phrases.

Of course all these mistakes ruined the sale of the book, and no second edition was ever printed. It is now very scarce, but a reprint was issued in 1882, which was to be obtained until recently, and was well worth the two shillings asked for it.

Toward the end of 1746 the first book of original tunes to Charles Wesley's hymns made its appearance under the title of "Hymns on the Great Festivals, and Other Occasions." This elegantly bound and well-printed book was the work of J. F. Lampe, a German who settled in England in 1725, when he was about twenty-two years of age. He attained con-

siderable renown as a bassoon player, and was a member of the band that performed Handel's operas.

Lampe also wrote the music for several pantomimes and comic operas, and in collaboration with Henry Carey (composer of "Carey's") as librettist, he produced the burlesque operetta "The Dragon of Wantley," which had an extraordinary success. He came under the influence of the Wesleys in November, 1745, when John Wesley tells us he spent "an hour with Mr. Lampe, who had been a deist for many years, till it pleased God . . . to bring him to a better mind." Lampe published his tunes at his own expense, but Charles Wesley tells us that they were universally admired, and there is no doubt that many of them soon came into general use among Methodists. Out of the twenty-four tunes, fifteen are in the minor mode, and all show traces of the florid style which might be expected from an operatic composer in those days. One of the tunes, considerably pruned down, still finds a place in most hymnals under the name "Invitation" or "Devonshire." Charles Wesley prefixed titles to many of his hymns, and this tune was set to one called "The Invitation," "Come, sinners, to the gospel feast."

For the next few years the tunes used by the Methodists consisted of those from the Foundery book and many of Lampe's, and the stock was frequently added to by original compositions and local melodies that John Wesley met with in his travels; while another and more doubtful source was discovered in adaptations and arrangements of secular airs. Moreover, the singing of the Methodists was becoming noted, not only for its heartiness, but for the attractive tunes

that were coming into use among them. A Dr. John Scott, in a tract written in 1744, acknowledged that "the Methodists have got some of the most melodious tunes that ever were composed for Church music; there is great harmony in their singing, and it is very enchanting."

At last the necessity for a new collection of tunes became pressing, and the work was undertaken by Thomas Butts, who was not only a good musician but also a great friend of both the Wesleys, whom he often accompanied in their travels. From his house in Rattcliff Row, off Old Street, he issued his "Harmonia Sacra." This is not only one of the best collections of hymn-tunes issued during the eighteenth century, but also furnishes one of the best examples of the period of the music engraver's art.

No names are put to the tunes in this edition, though they are found in the later ones, but occasionally a title is given, which belongs to the hymn rather than the tune (e.g., "For a backslider"); nor do we find any clew to the composer or the source from which they are taken, except one, which is headed "Psalm cl., by King James."

It is impossible now to trace the origin of the myth which makes that king the composer of this tune, which was for a long time very popular under the names of "New York," "Chimes," or "Whitton's," the last probably being the actual composer's name. Among the notable features of the book are the almost total absence of such tunes as the "Old 100th" and "St. Anne's," only four of the old psalm-tunes being included, and the introduction of many adaptations and arrangements.

Many of the tunes in Butts's collection have a "Hallelujah" refrain, and a few repeat the last line; but there is very little of the objectionable breaking up of words and phrases so common toward the close of the century.

Handel wrote his now little-known oratorio "Susanna" in six weeks during 1748, and in the following year it was performed four times at Covent Garden. One of the airs soon became immensely popular, and was speedily manufactured into a hymn-tune, and as such finds a place in "Harmonia Sacra." It appeared in this form as "Halifax" as late as 1849. Several other popular airs were adapted, probably because a well-known tune insured more hearty singing; for instance, Carey wrote a popular patriotic song with music to celebrate Admiral Vernon's return from taking Porto Bello in 1739. Vernon arrived off Porto Bello November 20, bombarded the works next day, and took the place with the loss of only seven men. Carey's song begins with these stirring lines:

> He comes! he comes! the hero comes!
> Sound your trumpets, beat your drums!
> From port to port let cannons roar
> His welcome to the British shore.

The tune was a good one, and much too popular to be neglected, so Charles Wesley paraphrased the martial words in the form of a hymn on the Last Judgment, and this new setting of the secular melody was sung heartily for upward of half a century.

Other popular melodies of the time will be found in "Harmonia Sacra." One of these is "Cheshunt," adapted from a song called "A Thought on a Spring Morning," the first line being, "How brisk the breath

of morning blows." Here it is set to the once popular hymn "The voice of my Beloved sounds." The song is from a volume called the "Musical Medley," by Henry Holcombe, a popular composer of the time. Another of his songs, known as "Arno's Vale," was turned into a hymn-tune and named "Guernsey." It occurs in the "Gentleman's Magazine" for 1745, and was frequently reprinted.

At least two adaptations from Arne's works occur: "And can I in sorrow lie down," from his opera "Eliza"; and "In infancy our hopes and fears," from "Artaxerxes."

Among the few tunes in the "Harmonia Sacra" now in use, besides those from the "Foundery Tune-Book" we find "Carey's," "Hotham," and "Ringland," which is really a German chorale by Neander (1679).

Wesley does not seem to have been altogether satisfied with the results of his friend's labors, and in 1761 he published his second tune-book under the title of "Select Hymns with Tunes Annext." The "Tunes Annext" have a separate title-page, with the inscription "Sacred Melody," by which name the collection is known. In the preface he refers to Butts's "Harmonia Sacra" in terms of high commendation; but he says: "Tho' it is excellent in its kind, it is not the thing which I want. I want the people called Methodists to sing true the tunes which are in common use among them. . . . I have been endeavoring for more than twenty years to procure such a book as this. But in vain. Masters of music were above following any direction but their own. And I was determined whoever compiled this, should follow *my* direction; not *mending* our tunes but setting them down neither bet-

ter nor worse than they were. At length I have prevailed. The following collection contains all the tunes which are in common use amongst us."

Wesley also specially emphasizes the fact that the book "is small as well as the price" (4*s.*). This would be greatly to its advantage, for "Harmonia Sacra" was published at 6*s.* 6*d.*, 10*s.* 6*d.*, and 15*s.*, and its size made it suitable only for the desk, while "Sacred Melody" could be carried about in the pocket.

All the tunes in this book except eight are found in "Harmonia Sacra," but no less than sixty of those in the latter book are omitted (including many of the florid ones), and all the old psalm-tunes except the "Old 112th" and "Old 113th." John Wesley was ever partial to these two, and in referring to the former he once said to some of his Yorkshire friends, "If you want to hear fine psalmody you must go to Fulneck and hear the Moravians sing 'Think on Thy Son's so bitter death.'" The "Old 113th" tune, in a shortened form, was the last one he ever sang; and on the day before he died he employed what little strength he had in singing it to "I'll praise my Maker while I've breath."

Many of the tunes already referred to are in this book, and the new ones of importance include "Sion," which is not by Milgrove, as there stated.

Perhaps the most extraordinary and unsingable tune is the one called "Tombstone." A so-called poet of small capabilities wrote some verses, of which the first will serve as a sample:

Hark! hark! 'tis a voice from the tomb;
Come, Lucy, it cries; come away,
The grave of thy Colin has room
To rest thee beside his cold clay.

This lugubrious ditty was set to music by Dr. Worgan, and the melody seems to have taken Wesley's fancy; for despite the difference in meter we find it set in this book to "When I survey the wondrous cross."

A second edition was issued in 1765, and a third in 1770. These are the same in themselves, but contain twelve new tunes, among them being the celebrated "Olivers'," better known to us under its later name of "Helmsley." Few tunes have been so popular, or met with such abuse, as this. Thomas Olivers, one of the best known of Wesley's helpers, was born in Wales, and was brought up to the shoemaking trade. He led a wild and dissolute life until, when he was about twenty-five years of age, he came under the influence of Whitefield, and associated himself with the Methodists. Wesley employed him for a time as corrector for the press, but he was a much greater success as an evangelist.

The tune did not at once become either widely known or popular, and it was some time before it began to make its way into other collections; but when it did begin to get about, its origin was a sore puzzle to editors. In the "Seraph," a two-volume collection of melodies published in 1818, the editor tells us that "the air has been erroneously ascribed to Madan, but it is a well-known Scottish melody bearing a familiar title which is unnecessary to name."

It was about this time that the movement was on foot to do away with the too florid tunes that had found their way into the churches. "Helmsley" was one of the first to be condemned, and some one made the astonishing discovery that the old tune was derived from an eighteenth-century hornpipe! This was

promptly accepted as the truth without further question, until Major Crauford, an able investigator, who devoted much time to the question, showed conclusively that "Helmsley" was an original tune by Olivers, and was in no way an adaptation from any secular source whatever.

Some interesting directions for singing are inserted in some of the copies of "Sacred Melody," and it would be a very good thing if these were read aloud from time to time in all churches and chapels where good congregational singing is aimed at:

I. Learn these *Tunes* before you learn any others; afterward learn as many as you please.

II. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.

III. Sing *All.* See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.

IV. Sing *lustily* and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of *Satan.*

V. Sing *modestly.* Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony; but strive to unite your voices together, so as to make one clear melodious sound.

VI. Sing *in Time.* Whatever time is sung be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing *too slow.* This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

VII. Above all sing *spiritually.* Have an eye to God in every word you sing. Aim at pleasing *Him* more than yourself, or any other creature. In order to this attend strictly to the sense of what you sing, and see that your *Heart* is not carried away with the sound, but offered to God continually; so shall your singing be such as the *Lord* will approve of here, and reward you when He cometh in the clouds of heaven.

The name "Sacred Melody" is derived from the fact that only the air of each tune is given; but after it had been in use for many years Wesley decided to issue a harmonized edition, and in 1781 appeared his last tune-book. This is known as "Sacred Harmony," and contains the tunes arranged for two and three voices. It also contains the hymns to each tune; and as this made it a rather cumbrous volume, a "thin" edition was issued about 1789. The former, or thick "Sacred Harmony," is now very rare, but the latter is still to be met with.

"Sacred Harmony" contains some interesting additions, including "Leoni," and some anthems, such as "Vital Spark" and "Denmark."

The story of "Leoni" is as follows. About the year 1770 Thomas Olivers was attending a conference at Wesley's Chapel in City Road, and one Friday evening he went to the Jewish synagogue in Aldgate, where he heard a version of the old Hebrew doxology usually sung on the eve of the Jewish Sabbath. The leader of the singing at that time was Leoni, and Olivers, who was much taken with the melody he had heard, applied to him for a copy, and then wrote his celebrated hymn to it, "The God of Abraham praise," which is really founded on the doxology referred to. It was then published in leaflet form, and shortly after it appeared in the "Gospel Magazine" of April, 1775. The origin of this melody is quite unknown, but it is doubtful if it is much older than the eighteenth century.

It is now necessary to go back a few years in order to see what musical provision was made for Whitefield and his followers after he separated from Wes-

ley. Whitefield took great interest in music, and he tells us that soon after he had begun preaching he associated himself with some young men who attended his ministrations, and who had formed themselves into a singing society. He used sometimes to preach to them during their meetings, and they in turn taught him his "gamut," and initiated him into the mysteries of music. When in later years he moved to his newly erected Tabernacle in Tottenham Court Road, he prepared a hymn-book for his followers' use, which was issued in 1753, and the year after a companion tune-book was published called the "Divine Musical Miscellany." This book is now very scarce, but it is an interesting compilation, as in it many tunes afterward used among the Methodists generally made their first appearance. At the end of the book are some "dialogue" hymns, which used to be a feature in the Tabernacle singing. The men and women occupied different sides of the chapel, and these hymns were arranged to be sung in dialogue fashion, as may be seen from the following brief example, which is as good as any that could be selected for our purpose:

Men: Tell us, O women, we would know
Whither so fast ye move.
Women: We're called to leave the world below,
Are seeking one above.
Chorus: Hallelujah.

Most of the hymns of this class are the composition of John Cennick. No other tune-book was issued specially for the use of the Calvinistic Methodists during the eighteenth century, but several collections of tunes, such as those by Aaron Williams, contain on

the title-page the statement that the tunes are in use at the Tabernacle among other places.

At least one "pirated" edition of Wesley's tune-books was issued, under the title of "The Spiritual Psalmodist's Companion," 1772.

CHAPTER VIII

THE BEST HYMNS*

Rules by which Hymns may be Tested—"The Great Four"—Thirty-two Great Hymns in English as Approved by the Churches—Indispensable Qualities of a True Hymn Summed Up.

BEFORE passing to the examination of the hymns themselves we should endeavor to fix upon a standard by which they may be judged and their comparative rank determined.

It is generally conceded that this standard cannot be such as is applied to other classes of literature. Hymnody is unique. It is employed for one specific purpose and must be judged by rules of its own. So while it is admitted that the canons of literary criticism may have due weight, and while room is given for the expression of competent authority, the final arbiter must be Christian usage. What the Church generally adopts must be a good hymn, and the hymns that are most generally adopted must be the best hymns.

It then becomes our duty to determine the qualities possessed by such hymns, and we shall conclude that according to the degree in which a hymn exhibits these qualities it is entitled to take rank.

But even so, it is necessary to exercise a judicious

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PSALM CXL. 9

From the Painting by Therese Schwartze

care. How shall we determine Christian usage? What testimony shall we receive? In short, what sort of use establishes usage?

Manifestly a song that aspires to be a hymn does not fulfill the conditions simply because of its mere popularity. It may be sung far and wide, in various gatherings, caught up by the multitude, and even whistled by the boys in the street. This does not place it in the rank of the great hymns. It must certainly conform to at least four conditions before it can be said to be adopted.

1. It must obtain a hold upon the great Christian community. It must not be partisan or sectional, else it is not "adopted."

2. Its hold must be permanent. If its spirit accords with but a single juncture or a single generation, if its sentiment suits but a single age, it is not adopted.

3. It must find a place in the solemn and stated worship of the great congregation. If it is used only in the camp-meeting, in the Sunday-school, or in some similar portion of worship, it cannot be said to be adopted.

4. It must be embodied in some authorized body of sacred song, put forth or sanctioned by some recognized organization of Christians. If it never emerges from the publication of some irresponsible person or firm, it cannot be called "adopted." Such principles have been accepted by those who have sought to determine usage as a standard by which to judge our hymns.

Several systematic and learned attempts have been made in this direction, the most notable of which are the following:

1. *"Anglican Hymnology."* The subtitle of this book is "Being an account of the 325 standard hymns of the highest merit, according to the verdict of the whole Anglican Church."

As to the method pursued, the author says he "collected and collated with much labor fifty-two representative hymnals used in the Church of England at home and abroad. These included hymnals of the Scottish Episcopal, American, and Colonial churches in communion with the Anglican." "The fifty-two were regarded as a committee, each member of which could, as it were, give one vote for each approved hymn." "Two thousand of our best known hymns have thus been tested, and those that have obtained most marks have been selected and classified on the following principle": Hymns receiving thirty votes and upward, *first rank;* hymns receiving twenty votes and upward, *second rank;* hymns receiving fifteen votes and upward, *third rank;* hymns receiving less than fifteen votes regarded as not generally approved.

In this examination not a single hymn received the votes of all the hymnals! So that not one is great by unanimous consent. The author also admits that some hymns may not have obtained votes enough to be enrolled in a high rank because of their too recent date. It takes from twenty to fifty years for some hymns to win their way to favor.

According to the collation of this author the first-rank hymns are one hundred and five in number. Four of these stand at the head of the list, greatly distinguished in that they obtain fifty-one votes—within one vote of unanimity. They are therefore frequently referred to as *The Great Four.* They are

the following, though the actual order need not be preserved, as all obtained the same number of votes:

1. All praise to Thee, my God, this night.—Bishop Ken.
2. Hark! the herald angels sing.—C. Wesley.
3. Lo! He comes with clouds descending.
—Cennick-Wesley.
4. Rock of Ages, cleft for me.—Toplady.

Six other hymns received forty-nine votes and are here added:

5. Abide with me: fast falls the eventide.—Lyte.
6. Awake, my soul, and with the sun.—Bishop Ken.
7. Jerusalem the golden.—Bernard-Neale.
8. Jesus, Lover of my soul.—C. Wesley.
9. Sun of my soul, Thou Saviour dear.—Keble.
10. When I survey the wondrous cross.—Watts.

2. *"The National Hymn-Book."* This is an attempt similar to that of the "Anglican Hymnology," but applied to America. The author selects the hymnaries of the following denominations: Baptists, Congregationalists, Episcopalians, Lutherans, Methodists, Presbyterians, and Reformed, and some others—thirty in all. From these a hymn-book is compiled. The author, however, includes no hymn, whatever its merits, not found in the hymnal of the Protestant Episcopal Church.

This is somewhat more catholic in method than that pursued in the "Anglican Hymnology," but its usefulness for our purposes is destroyed by its peculiar limitation. The standard is virtually the hymnal of the Episcopal Church, with other hymnals corroborating.

3. *"The Best Church Hymns."* The author of this book has collated one hundred and seven hymn-books, among which are included those of the two authors

above. He then takes eighty per cent. as the proportion of books in which a hymn must be found to attain the first rank. This gives him thirty-two hymns which may be called "the best Church hymns." This makes an invaluable little book—incomparably the best of its kind extant. The work has been done in the spirit of broadest charity, with no evidence of sectarianism of any kind, and the results embody the judgment of our common Protestantism. The author, however, expresses the same caution as that of the "Anglican Hymnology," that there may be certain first-rank hymns not included in the list simply because they have not as yet had time to find their way into the collections. These thirty-two, however, are not likely to be superseded. The list is as follows, the number of votes for each following. For purposes of comparison the rank of each hymn, also according to the "Anglican Hymnology," is placed after the author's name:*

1. Rock of Ages, cleft for me (106). Toplady. A.H. 4.
2. When I survey the wondrous cross (104). Watts. A.H. 10.
3. Jesus, Lover of my soul (104). Wesley. A.H. 8.
4. All praise to Thee, my God, this night (103). Ken. A.H. 1.
5. Jesus, I my cross have taken (103). Lyte. A.H. 287.
6. Sun of my soul, Thou Saviour dear (103). Keble. A.H. 9.
7. Awake, my soul, and with the sun (101). Ken. A.H. 6.
8. Hark! the herald angels sing (101). Wesley. A.H. 2.
9. Abide with me: fast falls the eventide (101). Lyte. A.H. 5.
10. Jerusalem, my happy home (101). Montgomery. A.H. 16.
11. How sweet the name of Jesus sounds (101). Newton. A.H. 15.
12. Nearer, my God, to Thee (100). Adams. A.H. 13.
13. From Greenland's icy mountains (100). Heber. A.H. 17.
14. Our God, our help in ages past (100). Watts. A.H. 19.
15. Jerusalem the golden (90). Bernard-Neale. A.H. 7.
16. Lo! He comes with clouds descending (94). Cennick-Wesley. A.H. 3.

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17. Jesus shall reign where'er the sun (94). Watts. A.H. 40.
18. Glorious things of thee are spoken (93). Newton. A.H. 31.
19. Hark the glad sound! the Saviour comes (92). Doddridge. A.H. 14.
20. Come, let us join our cheerful songs (92). Watts. A.H. 30.
21. All hail the power of Jesus' name (92). Perronet. A.H. 46.
22. Hail to the Lord's Anointed (91). Montgomery. A.H. 26.
23. O worship the King (91). Grant. A.H. 32.
24. Christ the Lord is risen to-day (90). Wesley. A.H. 37.
25. Guide me, O Thou great Jehovah (90). Williams. A.H. 58.
26. Just as I am, without one plea (90). Elliott. A.H. 64.
27. God moves in a mysterious way (90). Cowper. A.H. 49.
28. Jesus, the very thought of Thee (89). Bernard-Caswall. A.H. 59.
29. Children of the heavenly King (87). Cennick. A.H. 55.
30. There is a land of pure delight (87). Watts. A.H. 70.
31. Thou whose almighty word (86). Marriott. A.H. 29.
32. Brief life is here our portion (86). Bernard-Neale. A.H. 22.

While the numbers do not exactly coincide they show a remarkable degree of correspondence. The only surprising disagreement is with regard to Lyte's hymn, "Jesus, I my cross have taken," which is 5 in one list, and only 287 in the other, being there assigned to the "third rank." But it will be observed that in the two lists there are seven hymns common to the first ten, fifteen common to the first twenty, and twenty common to the entire list of thirty-two.

Here, then, we have something upon which we can depend and by which we may safely be guided. We shall therefore recur to these lists as we pursue our studies of the separate hymns in the succeeding chapters.

We now inquire, What are the qualities possessed by these hymns which have secured their general adoption? The answers to this question by the compilers of both lists* are in substantial agreement. Mr.

* "Anglican Hymnology" (London) is by the Rev. James King, M.A.; "The Best Church Hymns" (Philadelphia), by the Rev. Louis F. Benson, D.D.

King states them as follows: (1) terse in thought and expression; (2) scriptural in phraseology; (3) catholic in doctrine; (4) clothed in poetic language. Dr. Benson finds the following, prefaced with a remark concerning the catholicity of the Church's judgment, in that the writers represent so many different religious bodies: (1) lyrical quality; (2) literary excellence; (3) liturgical propriety; (4) reverence; (5) spiritual reality.

The qualities of the best hymns must be so stated as to be both inclusive and exclusive, and therefore it does not fulfill all our conditions to note simply certain features of those hymns which have been generally adopted by the Church.

The standard must be expressed in terms which shall as certainly rule out objectionable verses as it rules in acceptable ones. The following may then be given as constituting the indispensable qualities of a true hymn:

1. *It must be scriptural, both in sentiment and expression.* Beyond all question this is chief. The hymn must be absolutely true to Scripture. Nor is it enough that its thought is not a violation of Scripture truth; the very form in which that thought is cast must be just as true to the Scripture as the thought itself. Otherwise we cannot be safeguarded in the offering of divine praise.

The abstract truth of Scripture is one thing; the spirit of Scripture—its tone and temper—is quite another. But both must be present in a correct transcription of scriptural thought. The naked truth may be preserved while its spirit is violated; and on the other hand, its spirit may be presented while the state-

ment of the truth is inaccurate. We cannot certainly save ourselves from both errors except by insisting on fidelity in both sentiment and expression.

"Spiritual reality" is imperative; but it is not enough. Some poems that aspire to be hymns possess it, that are nevertheless trivial, misanthropic, uncharitable, or even vulgar. It is a very solemn responsibility which he accepts who undertakes to voice the praise of the Almighty, and it is an almost equally solemn one which he assumes who invites others to engage in it. No one should ever venture to do either who does not keep close to the Word of God.

It is not necessary, perhaps, to paraphrase consecutive verses of Scripture, as has been done in the versions of the Psalms, but nothing should be called a hymn, and nothing should ever be sung in our assemblies, which is not virtually a paraphrase—and that a very faithful one—of Scripture passages, whether they are immediately connected in the Holy Word or not.

If, now, we apply this rule to the hymns adopted in the usage of the Church, we shall find that it obtains. Take the first great hymn as an example. "Rock of Ages" is a scriptural thought in scriptural form. How often is Jehovah called a rock! But in Isaiah xxvi. 4, where the King James version reads, "in the Lord Jehovah is everlasting strength," the margin has [in the Lord Jehovah is] "the rock of ages." The Revised Version has, "in Jehovah is an everlasting rock," with "a rock of ages" in the margin. Toplady, then, exhibited scholarship, poetry, and profound devotion in seizing the expression as the theme of his song, and all Christendom has responded. But as we

proceed with the lines of his hymn we can verify them in like manner, and the student is urged to apply the rule to other hymns.

Our psalm-singing brethren are right in general principles, though we may deny their limited application; and these principles should contain the first great, inviolable element whereby the true hymn shall be determined.

2. *The true hymn must be devotional.* In this is included profound reverence and "liturgical propriety." Some other things are also included in the term. True devotion contemplates God in the various relations which he sustains toward his earthly creatures. The true hymn must therefore have a motion Godward. It is not exactly necessary that God should be directly addressed—indeed, the express form of address may be otherwise—but God must be uppermost in the thought even if not particularly conspicuous in the expression. The true hymn must tend toward God; bring him to mind; exalt his name and seek his glory. Those which are simply introspective, didactic, dogmatic, sentimental, egotistical, and the like, are not hymns. The Pharisee's utterances in the temple, when he went up thither with the publican, did not contain a single element of prayer. Some so-called hymns are like it—they do not contain a single element of praise.

Devotion is also worshipful. A hymn must contain nothing inconsistent with this, nothing that may not properly be uttered in approaching the infinite, adorable God. Those which are coarse, irreverent, trifling, or calculated to form an unworthy image in the mind should be severely excluded from our worship.

Let the student test the adopted hymns by this rule. "Jerusalem, my happy home," does not address God in a single stanza, but is adjudged a true hymn—its motion is distinctly Godward—the Saviour is set forth as the center and attraction of the place. The same characteristic will be found in some others; all are grave and dignified; all express the adoration of the worshiper in reverential strains.

3. *The true hymn must be lyrical.* This means much more than that it may be set to music. The question should be asked, Is it improved by being set to music? If not, it is not a lyric. There must be, indeed, an interaction between the words and the music that is harmonious and reciprocal. The tune must be a help to the hymn and the hymn a help to the tune, else either tune or hymn is at fault—perhaps both.

The true lyric does not receive its best interpretation until it is sung; so that it is not enough to say, "It may be sung"—it *must* be sung. It is not well interpreted until it is sung. It does not express all its meaning nor exert all its power. We should rigidly reject, therefore, anything claiming to be hymn which is better said than sung. If a fine elocutionist can give it greater influence in declaiming it than a fine vocalist by singing it, it ought not to be called a hymn.

Apply this rule to the hymns adopted by the Church. It certainly applies to a very striking degree. Look again over the list of first lines given above; recall the tunes to which so many have been irrevocably wedded and their lyrical qualities will certainly appear.

These three rules are deemed sufficient. It does not appear that any other qualities are imperative. Poetic

language certainly adds to the merit of a hymn, but it is not indispensable. Some of the great hymns are not particularly great as poetry. Even Bishop Ken's Morning Hymn, ranking sixth in "Anglican Hymnology" and seventh in "The Best Church Hymns," is not very far removed above good prose. But it is not thereby degraded in rank. At all events, if we take these three qualities, scriptural, devotional, lyrical, as exhibited in the hymns generally adopted by the Church at large, we have a test sufficiently critical and comprehensive to apply to all poetic aspirants for hymnic honors.

CHAPTER IX

GREAT HYMN-WRITERS

Toplady—Williams—Grant—Perronet—The Two Bernards—Ken—Keble—Newton—Montgomery—Marriott—Charles and John Wesley—John Cennick.

HAVING thus determined the qualities inherent in a great hymn, let us proceed to a consideration of the men—and women—whose sacred compositions are rated as the foremost in use in America, giving first place to the authors appearing in the list prepared for "Anglican Hymnology."

AUGUSTUS MONTAGUE TOPLADY, 1740-78.—Author of "Rock of Ages," the most widely known and the best-loved hymn in the English language. Its popularity, however, is due, not to its poetic merits, but to its spiritual qualities, as a lofty, vivid expression of trust in Christ. It was originally published with the title "A Living and Dying Prayer for the Holiest Believer in the World"; and as a "living and dying prayer" it has been often used. From a literary point of view it is open to criticism, being full of mixed metaphors; but when men are conscious of deep need, "weak and weary, helpless and defiled," when heart condemns and conscience accuses, these very metaphors, with their combined suggestion of shelter and cleansing, are strangely restful.

The leading image of the hymn was probably taken from the marginal rendering of Isaiah xxvi. 4, referred to above; but it is possible that the author may have had also in mind such verses as "I will put thee in a cleft of the rock" (Exodus xxxiii. 22), "Enter into the rock" (Isaiah ii. 10), and "They drank of that spiritual rock that followed them: and that rock was Christ" (1 Corinthians x. 4). The hymn has been subjected to innumerable emendations, but in most modern hymnals it is given as Toplady wrote it, with the exception of the second line of the last verse, where the original runs, "When my eye-strings break in death," referring to an old belief that when a person died, the eye-strings snapped.

"Rock of Ages" first appeared in the "Gospel Magazine" of 1776 (of which Toplady was then editor), at the end of a curious article which, following one on the National Debt, was entitled "Spiritual Improvement of the foregoing." This article contained an elaborate calculation as to the number of a man's sins, the object being to emphasize the absolute need of an atonement. The hymn is said to have been written to controvert the Wesleyan doctrine of perfection. Would that all weapons of controversy had as happy an issue! For "Rock of Ages" is used as freely today by the followers of Wesley as by those of Toplady himself, so illustrating how the mood of worship makes for unity.

Toplady was born at Farnham, educated at Westminster School and Trinity College, Dublin, and brought to Christian decision under the preaching of an illiterate evangelist in an Irish barn. Having taken holy orders, he was appointed vicar of Blagdon, but

resigned the living when he found that the presentation to it had been purchased for him by friends. He never sought a parish, but waited for a call, holding (as he wrote to his mother) with the good man who said, "A believer never yet carved for himself but he cut his own fingers." Most of his ministerial career was spent at Broadhembury, Devonshire, but in later life he found the climate did not suit him, and went to reside in London, where, for upward of two years, he preached in the Chapel of the French Calvinists, in Leicester Fields. His Diary, which reveals an active and eager spiritual life, and his Letters, which include correspondence with Dr. Priestley and the Countess of Huntingdon, are exceedingly interesting, and deserve to be better known.

He was a vigorous controversialist, maintaining the Calvinistic position as against the Arminian views of Wesley and his followers with great vehemence. Partisans in those days smote and did not spare. One reads almost with amazement the angry epithets Toplady and Wesley allowed themselves to use of each other; but the dust lies thick upon their tomes of controversy, and both are remembered to-day not as fierce polemics, but as faithful evangelists and singers of the same sweet song, for John Wesley might quite well have written "Rock of Ages," and Toplady "Thou hidden love of God."

The account of Toplady's last illness is very moving. His death-bed was jubilant. "I enjoy heaven already in my soul," he said; "my prayers are all converted into praises."

Though best known as author of "Rock of Ages," he wrote several other hymns that are still in common

use; among these are, "Object of my first desire" and "Your harps, ye trembling saints."

WILLIAM WILLIAMS, 1717-91.—Though ordained a deacon of the Church of England, he never received priest's orders, being frowned upon by the ecclesiastical authorities of his day for associating with Whitefield and other revivalists. He labored chiefly among the Calvinistic Methodists of Wales, where he was held in high esteem. At the request of the Countess of Huntingdon he prepared a small hymn-book for the use of Whitefield's Orphan Homes in America, in which his beautiful missionary hymn, "O'er those gloomy hills of darkness," appeared. "Guide me, O Thou great Jehovah!" is an English version of a hymn written by Williams in Welsh.

SIR ROBERT GRANT, 1785-1838.—In 1826 M.P. for Inverness; appointed lieutenant-governor of Bombay in 1834, a post which he held until his death. Striking testimony was borne to the excellence of his work as governor and to his high Christian character at a public meeting of the inhabitants of Bombay, held to arrange for a tribute to his memory, which has taken the form of a medical college bearing his name. His best-known hymns are: "O worship the King"; "Saviour, when in dust to Thee"; and "When gathering clouds around I view."

EDWARD PERRONET, 1726-92.—Author of "All hail the power of Jesus' name." This hymn has been much altered. In the original version there are eight stanzas; "high-born seraphs," the "morning stars of light," and the "heirs of David's line," as well as "sinners," "martyrs," and the "seed of Israel's chosen race," being called upon to crown Jesus "Lord of all."

Perronet took a prominent part in the great evangelical revival of the eighteenth century. He was brought up in the National Church, but was keenly alive to her defects, and wrote a satire thereon, entitled "The Miter," so pungent that John Wesley demanded its suppression. He worked with Wesley for a time, but being too self-willed to work harmoniously, he left the Methodists to become a minister of the Countess of Huntingdon's connection, and finally pastor of a small Congregational church in Canterbury.

ST. BERNARD, 1091-1153.—A native of Burgundy and of noble birth. Like his father, who had fought in the first crusade, he wished to be a soldier, but became a monk, as had been his pious mother's wish and prayer. Four of his brothers followed him into the cloister, and he drew so many after him by his almost magical fascination that "mothers hid their sons, wives their husbands, companions their friends," lest they should fall under his influence. His self-denial was most rigorous; he counted sleep as a loss, took food only to keep himself from fainting, and delighted in the most menial offices.

But though neither loving nor seeking greatness, it was thrust on him. The head of the Benedictine monastery at Citeaux—Stephen Harding, an Englishman—discerning his genius, sent him forth with a band of devotees to found a new monastery at Clairvaux, of which he became the abbot. When, after the death of Honorius II, Christendom was divided between two rival claimants for the papacy, St. Bernard's advocacy finally won the triple crown for Innocent II. His influence was further manifested and confirmed by his controversy with the famous Abelard,

and again by his successful organizing of the second crusade, though the terrible disaster that overtook this enterprise exposed him in the end to sharp reproach. But none ever questioned the purity of his motives and the absolute consistency of his life. Luther called him "the best monk that ever lived."

"Jesus, the very thought of Thee"; "Jesus, Thou joy of loving hearts"; "O Jesu, King most wonderful," are translations from a long poem on the "Name of Jesus" by the great statesman-abbot, whom we like to picture turning from ecclesiastical and political turmoil to pour out his soul in fervent adoration of the Lord.

Another BERNARD (twelfth century), sometimes styled of Morlaix (the place of his birth), sometimes of Cluny (the name of his monastery), must be mentioned next. Neale, in his tribute to Keble, thus distinguishes the two:

> Bernard, Minstrel of the Cross,
> And Bernard, who with homesick view,
> Counting all other joys but loss,
> Jerusalem the golden drew.

Nothing is known of this writer's history save that he was a monk of the famous abbey of Cluny, near Mâcon, the wealthiest and most influential monastery in France. "Brief life is here our portion"; "Jerusalem the golden"; "The world is very evil," are from a poem entitled *De contemptu Mundi,* rendered into English as "A Rhythm on the Celestial Country" by Neale, who expresses his thankfulness that the "Cluniac's verses have been permitted to solace the deathbeds of so many of God's servants, and not seldom to have supplied them with the last earthly language of praise." Few would imagine that those visions of

the "sweet and blessed country" are taken from what is in great part a satire fierce and outspoken as any of Lucian's, aimed against the corruptions of the time.

THOMAS KEN, 1637-1711.—Modern English hymnals are rich in morning and evening hymns, but for nearly two centuries, in English homes where it was the custom to begin and end the day with common praise, they sang the hymns of Bishop Ken, "Awake, my soul, and with the sun" and "Glory to Thee, my God, this night." These hymns are still held in high esteem, the closing verse, "Praise God, from whom all blessings flow," which has been termed the Protestant Doxology, being probably more frequently heard in England and America than any other verse of sacred song.

Ken was born at Berkhampstead, but, having lost his parents at an early age, was brought up at Winchester, under the guardianship of his eldest sister and her husband, the famous Izaak Walton, author of "The Compleat Angler." He was educated at Winchester School, then at New College, Oxford, and after taking orders became chaplain to the Bishop of Winchester, prebendary of the cathedral, and Fellow of Winchester School. For use of the boys there he prepared a "Manual of Prayers." To this were afterward added his morning, evening, and midnight hymns, which in their original form contained fourteen, twelve, and fourteen stanzas, each ending with the doxology.

When Charles II visited Winchester, Ken was requested to give up his house for the accommodation of Nell Gwynne. This he refused to do, but the King bore him no grudge. Charles had already shown his

regard for Ken's worth by appointing him chaplain to the Princess Mary, wife of William of Orange; and when the see of Bath and Wells fell vacant, he is reported to have said: "Where is the little man who wouldn't give poor Nelly a lodging? Give it to him." History has many records of spiritual teachers compelling the respect of titled worldlings.

Another instance illustrative of the preacher's fearless honesty, and of the king's regard for him, is the saying attributed to Charles, that he would go and hear "little Ken tell him of his faults."

Ken, however, did not long retain his see. He offended James II by refusing to read the Declaration of Indulgence, and William III by refusing to take the oath of allegiance, as he had already sworn allegiance to James. For refusing to read the Declaration he was sent to the Tower, but released after trial. For refusing to take the oath he was deprived of his bishopric. On the death of the bishop appointed in his room, Queen Anne desired to restore him to the see, but he preferred to remain in private life.

> Dead to all else, alive to God alone,
> Ken, the confessor meek, abandons power,
> Palace, and miter, and cathedral throne
> (A shroud alone reserved), and in the bower
> Of meditation hallows every hour.

For years Ken carried his shroud about with him, and put it on with his own hands when told by his physician he had but a few hours to live.

It is interesting to note the development of Ken and Keble in the matter of sacramental doctrine, Ken becoming more Protestant as he grew older, Keble less: for instance, in the first edition of Ken's "Prac-

tice of Divine Love"—an exposition of the Church Catechism—these words occur: "Thou who art in heaven, art present on the altar." In later editions this is changed to, "Thou who art in heaven art present throughout the whole sacramental action to every devout receiver." In the earlier editions of "The Christian Year," the thirteenth stanza on "Gunpowder Treason" ran thus:

O come to our Communion Feast,
There present in the heart,
Not in the hands, the Eternal Priest
Will His true self impart.

On his death-bed Keble changed the *not* of the third line into *as*.

Though Ken lived in days when it was difficult to act a consistent part, he so bore himself that even contemporaries would probably have subscribed to Macaulay's tribute that his character approached "as near as human infirmity permits to the ideal perfection of Christian virtue." In one of Lord Beaconsfield's letters, he mentions having met a French gentleman who referred to Ken as the "Fénelon" of England. Dryden's tribute is warmer still, when he makes him (according to Sir John Hawkins) the model of his "good parson" in the lines—

Letting down the golden chain from high,
He drew his audience upwards to the sky:
And oft with holy hymns he charmed their ears
(A music more melodious than the spheres);
For David left him, when he went to rest,
His lyre: and after him he sang the best.

He was buried at sunrise in the churchyard of Frome, under the east window of the chancel, and

"the mourners sang at the grave his morning hymn." Such is the tradition—but unverified.

JOHN KEBLE, 1792-1866.—The closing chapter of Lockhart's "Life of Scott" opens with these words: "We read in Solomon 'the heart knoweth its own bitterness,' and a wise poet of our own time thus beautifully expands the saying:

> Why should we faint, and fear to live alone,
> Since all alone, so Heaven has willed, we die.
> Not even the tenderest heart and next our own
> Knows half the reasons why we smile and sigh."

In a footnote the name of the wise poet and the volume that has immortalized him are given. To many in Scotland, according to Principal Shairp, this was the earliest intimation of the existence of John Keble and "The Christian Year."

Keble was the son of a clergyman in Gloucestershire, and went straight from home and his father's tuition to Oxford. He took, when only eighteen, what was then counted a rare distinction, double first-class honors. Among his earliest friends were Arnold, afterward of Rugby, Lord Coleridge, and later, when he became a Fellow of Oriel, Whately, Pusey, and Newman, but so shy and unassuming was he that Newman wrote of him he was "more like an undergraduate than first man in Oxford."

In 1831 he was elected professor of poetry, his lectures being delivered in Latin, as was the custom till Matthew Arnold rebelled. He was offered several appointments in the Church, but declined them, not wishing to leave his father, but on his father's death he accepted the vicarage of Hursley, offered him for the second time by an old pupil. Hursley, separated

by a few miles of characteristically English downs from historic Winchester, is an ideal village with an ideal vicarage and what is now—thanks to Keble and "The Christian Year"—an ideal country church. Here Keble spent the rest of his life, no further offer of preferment, it would seem, having ever been made to him—and it was never sought. He was happily married to a lady whom he used to speak of playfully as "his conscience, his memory, and his common sense," and "in death they were not divided," his wife following him to the grave after six weeks.

This shy, modest, homely, unambitious man, who "made humility the one great study of his life," had a strong strain in him and was an acknowledged potency in a coterie that has left its mark on English history and on all the churches. In much he was childlike, but then "a man is never so much a man as when he becomes a little child."

All who knew Keble loved him, and one such wrote: "What I think remarkable was not how many people loved him, or how much they loved him, but that everybody seemed to love with the very best kind of love of which they were capable. It was like loving goodness itself." Perhaps the explanation of this wonderful charm is to be found in his own beautiful lines, which tell of how his life was hid with Christ in God:

> I am weaker than a child,
> And Thou art more than mother dear;
> Without Thee heaven were but a wild;
> How can I live without Thee here?

He wrote and edited a good deal, but undoubtedly *the* work associated with his name is "The Christian

Year," published in 1827, a volume of refined and lofty verse designed as a poetical companion to the English Prayer-Book. His own wish was to delay publication until after his death, and go on improving it; but friends who had seen some of the poems urged that they should be given to the world at once, Arnold of Rugby declaring, "Nothing equal to them exists in our language." He might have withstood his friends, but for his father's sake, who wished to see it published before he died, "The Christian Year" was given to the world. "It will be still-born, I know very well; but it is only in obedience to my father's wishes that I publish it, and that is some comfort," so Keble said to his friend and pupil Isaac Williams, as he met him one day at the door of the printing-office; but instead it took the world by storm. The profits of the volume were spent in restoring the church at Hursley. It is told of William Wilberforce that one day in his old age he and his four gifted sons, planning a holiday together, agreed that each of them should bring to the meeting-place fixed upon some new book which might be read aloud to the rest; when they met it was found that each of the five had brought the same book—"The Christian Year." Keble himself never cared to speak of it, partly because of his innate modesty, partly because he looked on poetry as something sacred, something sacramental. As St. Paul felt about preaching, he held that the true poet sang because he could not help it, because necessity was laid on him.

Keble's best known hymns are: "Sun of my soul"; "New every morning is the love"; "The voice that breathed o'er Eden"; "There is a book, who runs may

read"; "Lord, in Thy name Thy servants plead," and "Hail, gladdening Light" (tr.).

JOHN NEWTON, 1725-1807.—His epitaph, written by himself, contains these lines:

> JOHN NEWTON, Clerk, once an infidel and libertine, a servant of slaves in Africa, was by the rich mercy of our Lord and Saviour Jesus Christ preserved, restored, pardoned and appointed to preach the faith he had long laboured to destroy.

His career, therefore, resembles that of Augustine in illustrating "grace abounding to the chief of sinners." Two good women helped him: his mother by her teaching and prayers, though she died when he was only seven, and Mary Catlett, who became his wife. At eleven years of age his father took him to sea, where he served both in the Merchant and Royal Navy. From the latter he deserted. When caught, he was flogged and degraded from the rank of midshipman to that of a common sailor. But even when serving before the mast he read his Horace, and in a slave plantation on the Gold Coast studied his Euclid, drawing diagrams on the sand.

Nor was he wholly indifferent to religion. He tells us himself that he "took up and laid aside a religious profession three or four times before he was sixteen." But the reading of Shaftesbury's "Characteristics" and the influence of a companion made an utter skeptic of him, till the study of Thomas à Kempis's "Imitation," enforced by a terrible experience at sea, when death stared him in the face, brought him back to the faith which he kept thenceforth, "not disobedient to the heavenly vision."

After his conversion he engaged for a time in the slave trade, apparently without any feeling of its in-

congruity, public opinion having not yet been educated to a sense of the iniquity of the trade. Strange to say, the chief instrument in that education—William Wilberforce—owed his religious impressions to Newton.

After six years as a slaver he found work on shore, came under the influence of Wesley and Whitefield, and had his thoughts turned to the ministry. The Archbishop of York looked askance at a candidate for holy orders with such a record behind him, but in the end he was ordained by the Bishop of Lincoln as curate of Olney, Bucks.

Here he labored for eighteen years with untiring zeal. The famous Olney hymns, from his own and Cowper's pens, were written in great part for prayer-meetings held in the "Great House," lent for the purpose by the Earl of Dartmouth.

The last years of his life were spent as rector of St. Mary Woolnoth, London, where he was buried.

His genius and his devotion, together with his strange life history, made him a distinct power in the evangelical revival of the period, and he was greatly renowned as a Protestant director of consciences. Besides Wilberforce, Thomas Scott, the commentator, was his son in the faith, and Hannah More his friend. But the most romantic of his friendships was that with Cowper, to whom for many years he was as a Jonathan "strengthening his hand in God," though perhaps it had been better for the tender, sensitive poet had his friend's theology been sunnier, with more of the divine Father in it and less of the Judge. Newton's hymns reveal a life not only earnest but terribly anxious. Few of them are frankly joyous. His muse

is almost always under a shadow, as if he could never get quite away from memories of strife and fear of failure—witness such hymns as these: "Though troubles assail"; "Why should I fear the darkest hour"; "Quiet, Lord, my froward heart"; "While with ceaseless course the sun." The most beautiful of them all, "How sweet the name of Jesus sounds," though glowing with love has a sad note in it.

JAMES MONTGOMERY, 1771-1854.—Born at Irvine, where his father, an Ulster Scot, had settled as Moravian minister a short time before, having joined the settlement of Brethren formed at Gracehill, County Antrim, in 1746, by John Cennick. He used playfully to refer to having "narrowly escaped being an Irishman." In 1783 his parents went as missionaries to the West Indies, where they died, leaving their son at a Moravian school in Yorkshire. Here secular poetry and fiction were banned, but James, nevertheless, found means of borrowing and reading a good deal of poetry, including Burns's "Lines to a Mountain Daisy." He even began to write poetry himself, and planned, while still a boy, two epics in the Miltonic mode. The Brethren, not satisfied with his diligence as a scholar, apprenticed him to a baker. He ran away from the shop and got a situation in a store, but of this too he tired. All the while he was writing verses which he vainly tried to get some London publisher to print. At last he found his sphere in the office of a Sheffield newspaper, of which he soon became editor, and later, proprietor. Writing in days when party feeling ran high, he was twice imprisoned for offending the "powers that be," once for publishing a poem—not his own—on the fall of the Bastille.

His poems brought him considerable popularity, especially his "Wanderer of Switzerland," which contains one of his most finished productions, "The Grave." The "Edinburgh Review," indeed, criticised it scathingly, but "Blackwood" favorably, while Byron wrote of it admiringly. But he did not take himself *seriously* as a poet. Asked once, "Which of your poems will live?" he replied, "None, sir, nothing except perhaps a few of my hymns." He was a shrewd critic of others as well as of himself, and may be said in his "Christian Psalmist" to have laid the basis of modern scientific hymnology, when he discusses with no little insight and sagacity, and with perfect impartiality, the characteristics of the great English hymn-writers who had preceded him. He is generally kindly, but can be sarcastic, as in the following portrait of a hymn-writer at work, for which many might have sat:

"They have begun apparently with the only idea in their mind at the time; another with little relationship to the former has been forced upon them by a refractory rhyme; a third, because necessary to eke out a verse; a fourth, to begin one; and so on."

To do Montgomery justice, this clever description does not apply to himself. We find in his hymns one "central creative thought, shaping for itself melodious utterance, and with every detail subordinate to its harmonious presentation." His prose writings and his longer poems are often rhetorical, but his hymn language is simple, almost severe. Take in illustration the familiar "Hail to the Lord's Anointed"; "For ever with the Lord"; "According to Thy gracious word"; "Pour out Thy Spirit from on high."

Always in sympathy with philanthropic and religious movements, Montgomery occupied himself greatly in his later years with their promotion, dying in a ripe old age amid universal tokens of esteem from his fellow-townsmen, among whom he had lived and worked and sung, and who knew that his life and his hymns had made one music.

JOHN MARRIOTT, 1780-1825.—When his elder brother told the then Dean of Christ Church, who was somewhat of a character, that he had a younger brother coming up to matriculate, who, he hoped, might be admitted to the college, the old man's answer was, "Glad of it. Like the breed." The younger brother did not disappoint the dean, for he proved a distinguished student, taking first-class honors. He afterward became tutor in the family of the Duke of Buccleuch, where he made the acquaintance of Sir Walter Scott, who dedicated to the young English clergyman the second canto of "Marmion." The dedication concludes with an allusion to his contributions to the "Minstrelsy of the Scottish Border":

> Marriott, thy harp, on Isis strung,
> To many a Border theme has rung.

His stirring missionary hymn, "Thou whose almighty word," was written about 1813, but not published until after his death in 1825.

CHARLES WESLEY, 1707-88; JOHN WESLEY, 1703-91.—We take the brothers together, for, though it is with Charles we have chiefly to do, John also wrote and translated hymns, and powerfully influenced the course of English hymnology by his work as a hymnal editor, and by his strenuous advocacy of the use of hymns in public worship.

Of all those who have "admonished" the Church with hymns the first place in respect of quantity must be given to Charles Wesley, as he is credited with having written more than six thousand, while the brothers together published some fifty books and booklets of hymns, including a very remarkable series on the Lord's Supper. The marvel is that having written so much he wrote, on the whole, so well.

Some of his compositions are no doubt poor enough, for though his brother made bold to say in the preface to one of their hymn-books, "In these hymns there is no doggrel [*sic*] . . . no feeble expletives . . . nothing turgid or bombast . . . no words without meaning," other critics will hardly be so generous. But if he has given us chaff as well as wheat, tinsel as well as gold, his wheat is of the finest, his gold of the purest. The apostle's phrase, "admonishing with hymns," is specially applicable to his work. Often he sang, like Keble, as the birds sing, because they must, or as St. Paul preached, because necessity was laid upon him; but more often still he wrote with didactic aim, making his hymns an appendix to his sermons —a gathering up into verse of their central truth. What one has written of John Wesley as hymn-book editor applies equally to Charles: "He saw that hymns might be used not only for raising devotion, but also for instructing and establishing the faith of his disciples—in short, a kind of creed in verse," "a body of experimental and practical divinity."

The brothers were born at Epworth, near Lincoln, where their father was rector. Their mother, a notable disciplinarian who taught her children to "cry softly," was of inexhaustible patience. Her husband

once remonstrated, "You have told this child the same thing twenty times"; she replied, "I should have lost my labor if I had only told him nineteen, for it was at the twentieth I succeeded." Charles was educated at Westminster School, and became its captain. One of his schoolfellows was William Murray of Scone, afterward Earl Mansfield and Chief-Justice f England, who never forgot how Wesley befriended him when his strange Scotch dialect made him the butt of the school. From Westminster Charles went to Christ Church, Oxford, where he gathered round him a band of seriously disposed students—Whitefield among the rest—for the study of the Greek Testament, the observance of weekly communion and of stated hours of private devotion, the visitation of the sick, and the instruction of neglected children. This association, founded by Charles, fostered by John, had many derisive epithets cast at it, among others that of "Methodist," which became afterward the recognized title of the denomination to which John Wesley's teaching gave rise. Both John and Charles owed much in their religious, and probably also in their poetical, development to two members of the Moravian Brotherhood, Count Zinzendorf and Peter Böhler. The Moravians as a community had and have combined with great practical sagacity an intense and ardent piety which seeks and finds expression, on its active side, in missionary enterprise; on its contemplative side, in a hymnody aglow with passionate devotion to the person of Christ. Wesley's hymns have been called by Henry Ward Beecher "Moravian hymns resung." But this must not be taken to mean that they were mere translations or adaptations. We have some trans-

lations from the pen of John (who knew German, Charles did not), as, for example, that beautiful rendering of one of the saintly mystic Tersteegen's compositions, "Thou hidden love of God," a hymn whose teaching recalls St. Augustine's memorable words, "Thou hast made us for Thyself, and our heart is restless till it rest in Thee." But Charles's debt to Moravian hymns was rather that of inspiration. Most of his hymns are bright and sunny. His creed was simple and clear. He "saw life steadily and saw it whole." There is no trace in his poetry of the weary, wistful, modern mood with its haunting sense of insoluble mystery. He rested in what was revealed. He knew the heights of faith but not the depths of doubt.

Charles Wesley, while loyally aiding and fully sympathizing with his brother in his great work of evangelization, did not approve his action where it involved departure from the recognized principles of the Church of England, as when he began to "ordain" his preachers. For himself he was resolved to die as he had lived in the communion of the Church of England, and to be buried in the graveyard of his parish church.

The "Church Hymnary" contains twenty-one hymns from Charles Wesley's pen, but the greatness of our debt is apparent only when we weigh as well as count. How maimed the hymn-book would be that left out "Hark! the herald angels sing"; "Come, Thou long-expected Jesus"; "Love divine, all loves excelling"; "O for a heart to praise my God"; "Christ, whose glory fills the skies"; "Gentle Jesus, meek and mild"; "Hail the day that sees Him rise"; "O love divine, how sweet Thou art!" and "Jesus, Lover of my soul," of which

Henry Ward Beecher said, "I would rather have written that hymn than to have the fame of all the kings that ever sat upon the earth!"

Wesley deals with various phases of the Christian life, and with various aspects of Christian doctrine. He sings of the birth, of the death, and of the rising of Christ, and of the gift of the Holy Ghost. He calls to praise, to service, to conflict, to submission, to trust, but no theme so fired his muse as the love of Christ. All he wrote might be termed one great fugue, with Cowper's lines as typical melody:

> Redeeming love has been my theme,
> And shall be till I die.

These lines were Cowper's ideal; Wesley realized it.

JOHN CENNICK, 1718-55.—After a frivolous youth he came under deep conviction of sin while walking along Cheapside, London, which issued, after many weary months of spiritual anxiety, in his conversion. For a time he was associated with John Wesley in his work, then with Whitefield, but latterly joined the Moravian Brethren, with whom he had hereditary ties, being the grandson of a Bohemian refugee. He composed "Children of the heavenly King," and was part author of "Lo! He comes with clouds descending." The well-known grace before meat beginning, "Be present at our table, Lord," and that for after meat, "We bless Thee, Lord! for this our food," are also from his pen.

CHAPTER X

GREAT HYMN-WRITERS (CONTINUED)

Heber—Cowper—Charlotte Eliott—Sarah Fuller (Flower) Adams—Lyte—Doddridge, whose Familiar Hymns are Poetical Synopses and Applications of His Sermons.

REGINALD HEBER, 1783-1826.—He won the prize for English verse at Oxford by a poem entitled "Palestine," one of the few prize poems that have lived. "Christopher North" called it "a flight as upon an angel's wing over the Holy Land." Heber read it in his Oxford rooms to young Walter Scott, who pointed out that he had omitted a striking circumstance in his account of the building of the temple, namely, that no tools were used in its erection; whereupon Heber at once added the lines:

> No hammer fell, no ponderous axes rung,
> Like some tall palm the mystic fabric sprung,
> Majestic silence!

In 1807 he became vicar of Hodnet near Crewe, where he was greatly beloved—"kneeling often at sick-beds at the risk of his life; where there was strife, the peacemaker; where there was want, the free giver." Heber had fine literary gifts; he wrote for the "Quarterly," and edited the works of Jeremy Taylor. In 1815 he was appointed Bampton Lecturer, and in 1823 Bishop of Calcutta, with all India, Ceylon, and

MORNING PRAYERS IN THE FAMILY OF J. S. BACH

From the Painting by T. E. Rosenthal

Australia for diocese. His episcopate was brief, for he died after three years' work, but it was brilliant, and lasted long enough to show that he possessed great judgment and administrative capacity, as well as enthusiasm and boundless energy. He was gay, witty, yet of deep, unaffected piety; one of the most lovable of men, making friends easily—losing them only by death. Heber did much to encourage the free use of hymns in the Church of England, and was one of the first to arrange them in a series to suit the services of the Christian Year, Henry Hart Milman helping him. Before his time the Methodists and Independents had almost a monopoly of hymn-singing.

His hymns are graceful and melodious, though often richer in imagery and more rhetorical than a severe taste approves. He may be said to have inaugurated the more flowing measures of the later hymnody. Many of his hymns were originally set to Scottish airs. "Holy, holy, holy, Lord God Almighty" is the stateliest of them all. It is based on the great rhythm of the Apocalypse (Revelation iv. 8), and has the simplicity and the dignity of the best ancient examples. It has nothing of the subjective element in it, but is pure adoration. It is said that Tennyson considered this hymn one of the finest ever written. Its hold on the affections has been greatly strengthened by its having been wedded to Dykes's noble tune "Nicæa"—so named because of the dogmatic note by which the hymn is marked, especially in the last lines of verses 1 and 4.

The first great *missionary* hymn was "Jesus shall reign," by Isaac Watts. "From Greenland's icy mountains" ranks second, and was written exactly a hundred years later, and first sung on Whitsunday,

1819. It was composed at Wrexham at the request of Heber's father-in-law, Dr. Shipley, Dean of St. Asaph's. Heber was to give a lecture on the Sunday evening, but the dean was to preach at the missionary service in the morning. On the Saturday, being asked by his father-in-law to "write something for them to sing in the morning," he went to another part of the room and set to work. In a short time, when the dean inquired, "What have you written?" he read over the first three verses. "That will do," said the dean. "No, no, the sense is not complete," replied Heber, and sitting down again, he added the fourth verse, "Waft, waft, ye winds."

The touching funeral hymn, "He is gone to the grave," was composed after the death of his first child —a loss which he keenly felt. After his own death, one who loved him took up the same strain, and wrote these stanzas:

Thou art gone to the grave! and while nations bemoan thee
  Who drank from thy lips the glad tidings of peace;
Yet grateful, they still in their heart shall enthrone thee,
  And ne'er shall thy name from their memory cease.

Thou art gone to the grave, but thy work shall not perish,
  That work which the spirit of wisdom hath blest;
His might shall support it, His mercy shall cherish,
  His love make it prosper tho' thou art at rest.

In addition to those already mentioned, notable hymns from Heber's pen are: "Brightest and best of the sons of the morning"; "Lord of mercy and of might"; "By cool Siloam's shady rill"; "The Son of God goes forth to war."

WILLIAM COWPER, 1731-1800.—Dryden's line, "Great wits are sure to madness near allied," has passed into a proverb, but Cowper was not an illustra-

tion of this proverb, though an undoubted genius and often insane.

The writings that reveal his genius have nothing of the "fine frenzy" usually associated with that word, but are of the simplest, sanest type. His madness had no relation to his genius, coming only as a dark interlude to cloud it. From boyhood he was subject to fits of depression, and though he fought bravely against them and had many loyal friends who sought by various devices to ward them off, they too frequently recurred—sometimes in acute and painful forms—leading him to attempt his life more than once while under their mastery. But when the dark moods passed he was bright and gay—a genial companion, an eager student, an earnest Christian worker. It is indeed singularly pathetic to read of the sensitive, gentle, lovable poet, now the prey of remorse and depression, now visiting and comforting the sick or writing the hymns that have inspired so many with faith and hope; now composing the poems that mark the passage from Artificialism to Naturalism in English literature, now busy in his garden or playing with the pet hare he has immortalized:

> I kept him for his humor's sake,
> For he would oft beguile
> My heart of thoughts that made it ache,
> And force me to a smile.

Cowper was born at Berkhampstead, the birthplace also of Bishop Ken. His mother died when he was only six; and when sixty, he wrote, on receipt of her picture, the exquisite tribute to her memory beginning:

> Oh that those lips had language; life has passed
> With me but roughly since I heard thee last.

He was educated at Westminster School. One of his companions was Warren Hastings, to whom he addressed some kindly lines when great orators were crying for vengeance on him as the oppressor of India. On leaving school he entered a solicitor's office, where he had as fellow-clerk the future Lord Thurlow. Cowper, recognizing his powers, said to him one day, "Thurlow, I am nobody, and shall always be nobody, and you will be Lord Chancellor. You shall provide for me when you are!" Thurlow smiled and said, "I surely will!" The prophecy was fulfilled, but not the promise. When little over thirty Cowper had the offer of an appointment as clerk to the House of Lords, but it involved an examination, the dread of which brought on his first attack of insanity.

Reference has been made to his many friends. Among these were the Unwins, with whom he lived for more than thirty years; Lady Austen, to whose suggestion we owe "The Task" and the inimitable "John Gilpin"; his cousin, Lady Hesketh, to whose sister Theodora he had at one time been engaged; and John Newton, from whom for twelve years he was scarcely ever twelve hours apart. This was the happiest period of the poet's life. The Olney hymns, however, which he wrote in coöperation with Newton, are evidence that his friend's stern theology was dangerous for a man of Cowper's temperament, and tended to aggravate the gloom of his despondent moods. Had Wesley been his spiritual counselor, his hymns and life might have been brighter. As it is, his hymns are mostly plaintive, and never give us the idea of one singing out of pure gladness, as those

of Watts and Wesley often do. Even in what is perhaps his brightest strain, "Sometimes a light surprises," there is a subconsciousness of sadness, the poet, as it were, singing himself out of doubt into trust. We have the same minor note in "Far from the world, O Lord, I flee," and in "O for a closer walk with God!" with its sad reminiscence:

> What peaceful hours I once enjoyed,
> How sweet their memory still!
> But they have left an aching void
> The world can never fill,

while the loveliest of all his hymns, "Hark, my soul! it is the Lord," has the wail:

> Lord, it is my chief complaint
> That my love is weak and faint.

But no doubt it is this very plaintiveness that gives his hymns their spell, especially over minds more sensitive to the shadows than to the brightness of life. The hymn which contains the verse which has cheered so many a sad soul,

> Ye fearful saints, fresh courage take,
> The clouds ye so much dread
> Are big with mercy, and shall break
> In blessings on your head,

is, strange to say, connected with one of his own darkest moods, having been written "in the twilight of departing reason." One would fain record that there was light at evening time: the end, however, came in a mood of "fixed despair" that found tragic expression in his last poem, "The Castaway." But a relative who loved him well says "that from the moment that his spirit passed until the coffin was closed, the expression into which his countenance had settled was that of

calmness and composure, mingled as it were with holy surprise."

CHARLOTTE ELLIOTT, 1789-1871.—"A lover of nature, a lover of souls, a lover of Christ." The love of Christ which burned so brightly in Miss Elliott's own spirit she was privileged to kindle in many others by her beautiful hymns. More than a thousand letters, it is said, were found in her repositories after her death, giving thanks for light and blessing received from "Just as I am." Among tributes that have been published is one of great interest, which tells how it had comforted the poet Wordsworth's daughter on her death-bed. It first appeared in "The Invalid's Hymn-Book," a revised edition of a little volume originally prepared by a Miss Kiernan. After its publication, a young lady was so much struck by it she had it printed without the author's knowledge in the form of a leaflet and widely circulated. A copy of this leaflet came into the hands of Miss Elliott's doctor, who brought it to her one day, and said, quite unconscious that his patient had written it, "I am sure this will please you." The seventh verse was a later addition, but a good one. "It carries the soul aloft as upon a sunbeam."

Miss Elliott's reputation rests chiefly on this hymn, but scarcely less beautiful and helpful are two others, "My God and Father, while I stray" and "Christian, seek not yet repose." Well might Miss Havergal say of her friend, "It is an honor from God to have had it given her to write what she has written."

Miss Elliott was the granddaughter of the Rev. Henry Venn, author of "The Complete Duty of Man," and among her early friends were Mrs. Fry and Ed-

ward Irving. The friend, however, who most profoundly influenced her life, and with whom she corresponded for forty years, was the great Genevan evangelist, César Malan. She kept the anniversary of their first meeting (May 9th) as a festal day, "the birthday of her soul."

Miss Elliott was more or less of an invalid from childhood, though she lived to the age of eighty-two. But she had a strong will and a strong faith, which enabled her, in spite of bodily weakness, to do a great deal of work—not without effort and struggle, however, as is evident from such words as these: "My heavenly Father knows, and he alone, what it is, day after day, hour after hour, to fight against bodily feelings of almost overpowering weakness and languor and exhaustion, to resolve, as he enables me to do, not to yield to the slothfulness, the depression, the irritability such a body causes me to long to indulge, but to rise every morning determined on taking this for my motto: 'If any man will come after me, let him deny himself, take up his cross daily, and follow me!'"

Another favorite motto, which made part of her daily prayer and expressed the great longing of her life, was her own verse beginning:

O Jesus, make Thyself to me
A living, bright reality.

SARAH FULLER (FLOWER) ADAMS, 1805-48.—Leigh Hunt called her "rare mistress of thought and tears." She and Robert Browning were great friends, corresponding and discussing their religious doubts and difficulties when he was a boy of fifteen. In later

life the poet referred to her as a "very remarkable person," while his biographer declares "that if any woman inspired 'Pauline' it was she." Mrs. Adams wrote several hymns, marked by pure devotional feeling and great literary grace. One of the most beautiful,

> He sendeth sun, He sendeth shower,
> Alike they're needful for the flower,

was sung over her grave.

Mrs. Adams was a Unitarian, but few of the millions who love and sing her hymns would know it. Her hymn "Nearer, my God, to Thee" is based on Jacob's vision at Bethel. It sets forth with happy emphasis the purest and loftiest of all aspirations, but wisely recognizes that what sometimes seems to hinder may be made to help. "Part in Peace" is taken from a dramatic poem of great beauty and intense feeling, founded on the story of a Christian martyr, Vivia Perpetua, who was put to death in the beginning of the third century in Carthage. It is sung first by Perpetua and a little company of Christians meeting in a cave sepulcher, just after they have heard that the edict had been issued for their arrest, and then again in prison after partaking of the Lord's Supper on the night before their martyrdom.

HENRY FRANCIS LYTE, 1793-1847.—Born at Ednam, Scotland, but of English parentage. Educated in Ireland, he entered the ministry of the Church of England in 1815.

An experience at the death-bed of a brother clergyman in 1818 led him to look at "life and its issues with a different eye than before, and to study the

Bible and preach in another manner than he had previously done."

The greater part of his ministerial career was spent as incumbent of Lower Brixham, a fishing village on the Devonshire coast, where William of Orange landed in 1688. Here for twenty-five years, though far from robust, he labored devotedly as a minister of Christ, winning by his faithfulness the deep love and reverence of his simple flock; here, too, he "made hymns for his little ones, and hymns for his hardy fishermen, and hymns for sufferers like himself."

In a poem entitled "Declining Days" Lyte wrote:

> Might verse of mine inspire
> One virtuous aim, one high resolve impart—
> Light in one drooping soul a hallowed fire,
> Or bind one broken heart,
>
> Death would be sweeter then,
> More calm my slumber 'neath the silent sod:
> Might I thus live to bless my fellow-men,
> Or glorify my God.

This pious wish was realized in his "Abide with me." In September, 1847, before going to winter in Nice, he determined to preach to his people once again, though his family tried to dissuade him. He preached on the Holy Communion "amid the breathless attention of his hearers," and then assisted at the celebration of the Sacrament. "In the evening of the same day he placed in the hands of a near and dear relative the little hymn 'Abide with me,' with an air of his own composing adapted to the words." It has proved a "song that may not die." It has helped to bind not "one," but many a "broken heart." He never returned from Nice, but died and was buried there. When he felt the end approaching, he asked that a

clergyman might be sent for. The clergyman who came was Henry Manning, then Archdeacon of Chichester in the Church of England, afterward Cardinal of Rome. Lyte published several volumes of verse, one of which drew from "Christopher North" in "Blackwood" the criticism, "That is the right kind of religious poetry, its style and spirit reminding one sometimes of Wordsworth, sometimes of Crabbe. . . . He ought to give us another volume."

Most of his hymns in common use are taken from his metrical version of the Psalter, entitled "Spirit of the Psalms." They are not an exact rendering, but rather a paraphrase. "O that the Lord's salvation" is founded on Psalm xiv.; "God of mercy, God of grace," on Psalm lxvii.; "Pleasant are Thy courts above," on Psalm lxxxiv.; "Praise, my soul, the King of heaven," on Psalm ciii.; "Sweet is the solemn voice that calls," on Psalm cxxii. "Jesus, I my cross have taken" is another of Lyte's compositions, though it was in use for nearly ten years before it was known to be his.

PHILIP DODDRIDGE, 1702-51.—Born in London, but ever to be gratefully remembered by Scotchmen as the original author of the 2d Paraphrase, though it was altered by others. Had the last stanza, however, been left as he wrote it, the Scottish ideal of Christian liberality might have been higher:

> To Thee as to our Covenant God
> We'll our whole selves resign,
> And count that not our *tenth* alone
> But all we have is thine.

Of the 39th Paraphrase Lord Selborne writes: "A more sweet, vigorous, and perfect composition is not

to be found even in the whole body of ancient hymns." The first verse, as written by Doddridge, however, seems happier than Cameron's adaptation. It reads:

> Hark the glad sound! The Saviour comes,
> The Saviour promised long;
> Let every heart prepare a throne,
> And every voice a song.

Doddridge was the twentieth child of his parents and at birth was laid aside as stillborn, but survived and grew into a youth of high promise. The Duchess of Bedford, recognizing this promise, offered to send him to the University, and give him a living in the Church of England, but, like Isaac Watts, he was determined to "take his lot among the Dissenters." He received several calls from Presbyterian congregations, but in the end became minister of an Independent church in Northampton. In addition to his pastoral work there, Doddridge had charge of a theological academy for preparing candidates for the ministry. One of his methods of instruction was to take the students through his library and give short lectures about the various books on its shelves.

He was a man of great personal piety, "instant in prayer," using his vestry as oratory; but his piety was practical as well as devotional, for he was in advance of his time in the matter of charitable and missionary organization. He had a happy family life and many friends, among others Bishop Warburton; James Hervey of the "Meditations"; Colonel Gardiner, whose life he wrote; and Isaac Watts, who suggested the writing of "The Rise and Progress of Religion in the Soul," long cherished in evangelical circles as, next to the Bible, their best "aid to the devout life." In the

same circles his "Family Expositor" was the favorite commentary. He died in Lisbon, whither he had gone in search of health, and where his grave is still to be seen.

His hymns were for the most part written as a poetical synopsis and application of his sermons. These first lines are familiar to all: "Ye servants of the Lord"; "O happy day, that fixed my choice"; "Fountain of good, to own Thy love"; "My God, and is Thy table spread?"

For an account of American hymns and hymn-writers, the reader is referred to "The History of Music in America," Chapter IV, in the present series.

CHAPTER XI

CHILDREN'S HYMNS

Special Provision for Children's Worship made Late in the History of the Church—Clemens Alexandrinus—Examples from Ken and Watts and Wesley—Increase in the Number of Writers—Better Hymns.

IT was late in the history of the Church before any special provision was deemed necessary for children's worship. It was probably thought sufficient to admit them to the Church by the rites of baptism and confirmation, and if they sang at all, they had to be content with the provision made for their elders. The only ancient hymn for children existing is that of Clemens Alexandrinus, quoted below in Dr. Dexter's translation. It will be seen from the verse quoted that this is a hymn *on behalf* of children, rather than one to be sung by them.

Shepherd of tender youth,
Guiding, in love and truth,
Through devious ways:
Christ, our triumphant King,
We come Thy name to sing,
And here our children bring,
To shout Thy praise.

That children sang hymns is clear from the story of the seven boys who sang "Gloria, laus, et honor" before the Emperor Louis, and so obtained St. Theodulph's liberation from prison, but it may be doubted

whether any beyond the smallest provision was made of verses suited to their young minds. Even of the early carols, none seem to have been composed for the young. Indeed, it is pretty clear from the title to the 1560 edition of Sternhold and Hopkins, that, at that time, ordinary hymns were considered suitable enough for children. The following extract shows this—of that version it says: "Very much to be used of all sorts of people privately, for their godly solace and comfort; laiying aparte all ungodly songs and balades, which tend only to the nourishing of vice and corrupting of youth." Here and there a hymn may be found for children in the seventeenth century in the writings of Wither, Herrick, and Jeremy Taylor, but even these do not seem to have been intended for use in *public* worship. Good Bishop Ken's three hymns, now so well known, were written for use in Winchester College, and are almost equally suited for adults and for the young. In the beginning of the eighteenth century Bishop George Hickes gives in "The Little Office for two or more Young Ladies under the same Governess" a translation of Bernard's "Jesu dulcis Memoria," for use at any time. This shows pretty clearly what the ideas of those times were on this matter. To all intents and purposes, no special provision was made for children until Dr. Watts published his "Divine and Moral Songs," so that he is the first founder of the choir of the children as well as that of their elders. The dedication seems to show that he was led to write such hymns for the use of the children of Sir Thomas Abney, to whose house he went for a short visit and remained for the rest of his life, never wearing out his wel-

come; but the preface speaks of the book as having been written at the request of a friend engaged in catechizing, who had doubtless felt the need for hymns more suitable to children than then existed. Without doubt, the finest from his pen is his Cradle Hymn, which, it must be confessed, like too many so-called children's hymns, is suited for singing, not by, but on behalf of, children. It has of late somewhat dropped out of sight, and we therefore quote it in part:

Hush, dear child, lie still and slumber,
Holy angels guard thy bed,
Heavenly blessings without number
Gently falling on thy head.

Sleep, my babe; thy food and raiment,
House and home, thy friends provide,
All without thy care and payment;
All thy wants are well supplied.

How much better thou'rt attended
Than the Son of God could be,
When from heaven He descended,
And became a child like thee.

Many of his hymns are still remembered, though little sung: "How doth the little busy bee," " 'Tis the voice of the sluggard," "Let dogs delight to bark and bite," while others, such as "I sing the almighty power of God," are as frequently sung by adults as children, for whom they are equally suited. For a considerable time Dr. Watts's hymns for children practically held undisputed possession of the field. In 1754 Cennick published at Dublin "Hymns for Children," in two volumes; only one copy of this (in the Fulneck Library) is known to exist, but later Moravian collections drew many hymns from this source, and one or two in altered, but not improved, forms may be found

in children's hymn-books of our own time. The following is a quotation from one of the best:

O Thou, before whose Father's face
The children's angels stand,
Grant me, a helpless child, the grace
That Thy angelic band

May watch my ways and guard my bed,
And minister to me,
Till I in death shall bow my head,
And go to live with Thee.

Happy the children who are gone
To Jesus Christ in peace,
Who stand around His glorious throne,
Clad in His righteousness.

Charles Wesley attempted, in 1763, to make provision for children's song, by the publication of his "Hymns for Children," but with little success, since he started with the wrong idea, attempting to lift children up to the level of adults, merely adapting his compositions to them by simplicity of diction. Only one hymn from this source ever gained any popularity. It begins:

Gentle Jesus, meek and mild,
Look upon a little child;
Pity my simplicity,
Suffer me to come to Thee.

Up to this time the idea prevailed that the same author could provide a collection of hymns for children as well as for adults, and that if he could do the one he could also do the other. But now the idea began to dawn that a hymn-book, like the prayer-book and the Bible, required variety in its authorship. One of the earliest *collections* contained one hundred and four hymns, made up of forty-four by Dr. Watts, thirty-five of the Olney hymns, two by Dr. Hawker,

the editor, and a few by other writers. This may serve as a sample of the sort of thing that was then done. But it was not till women, with their deeper insight into and tenderer sympathy with child life, entered on this field, that anything like adequate or suitable provision was made for children's song. The new era dawned in 1810, when Ann and Jane Taylor issued their "Hymns for Infant Minds." These threw into the shade all previous ones for children save the best by Dr. Watts, and for many years were the chief favorites. Like Dr. Watts's, many of them look rather poor by the side of the still finer work of our day, but they mark a distinct step in advance of all that preceded, and the following still hold, and are likely to hold, their ground. By Ann Taylor, afterward Mrs. Gilbert (1782-1866): "Great God, and wilt Thou condescend," "God is in heaven, can He hear," "Jesus who lived above the sky," "The God of heaven is pleased to see," and "A Captain forth to battle went," perhaps rather more of a poem than a hymn, but which should be better known; while by Jane Taylor (1783-1824) there are: "When daily I kneel down to pray," "Jesus Christ, my Lord and Saviour," "Love and kindness we must measure." Perhaps most popular of all is "Good David, whose psalms have so often been sung"; to which of the sisters this is due is not known with certainty.

Jane Taylor gives this account of her own method of writing her children's hymns: "I think I have some idea of what a child's hymn ought to be; and when I commenced the task, it was with the presumptuous determination that nothing should fall short of the standard I had formed in my mind. In order to do this, my

method was to shut my eyes and imagine the presence of some pretty little mortal, and then endeavor to catch, as it were, the very language it would use on the subject before me. If in any instances I have succeeded, to this little imaginary being I should attribute my success, and I have failed so frequently, because so frequently I was compelled to say, 'Now you may go, my dear; I shall finish this hymn myself.'" It is rather a curious thing that the hymns written by Helen, daughter of Martin Taylor and niece of Ann and Jane Taylor, which were published under the titles of "The Sabbath Bell" and "Missionary Hymns," though in some senses equal to, and perhaps finer than, her better known aunts', should have almost escaped notice. They seem to reach a higher literary standard, to be more picturesque, and to be more filled with the wider thoughts of religion that now prevail. Here are two verses of one of the finest missionary hymns ever written for children:

There is joy above the skies
  If a sinner, only one,
Lifts to Thee, O Lord, his eyes;
  And Thy holy will is done.
    Earth and heaven will happy be
    When all nations worship Thee.

If we live to see those days,
  Live to hear the holy songs,
How will better hymns of praise
  Pass in music from our tongues!
    Happier children we shall be
    When Thy glory we shall see.

A hymn which is almost equal begins:

Oh, let us all be glad and sing,
  Like angels in the sky,
With all our hearts to God our King—
  Hosanna let us cry!

He placed us in this happy land,
Like blossoms in the sun—
Like open blossoms we should stand,
Rejoicing every one.

These are from her tiny volume "Missionary Hymns for the Use of Children," published in 1846.

The number of hymn-writers for children now begins to be large, and the ideal still higher. Writers begin to recognize the fact that a hymn to be really loved by children must above all things be quick in movement and picturesque in treatment of its subject. These are the great essentials. Montgomery wrote many for the Sheffield Whitsuntide gatherings of Sunday-schools, but these, though marked by his high qualities, have never become popular. The writer of this period who showed that he knew exactly what is required in a children's hymn, but who unfortunately died too early to leave more than one or two, was Thomas Rawson Taylor (1807-35). The following verse from his pen opens a hymn that has never been excelled:

There was a time when children sang
The Saviour's praise with sacred glee,
And all the hills of Judah rang
With their exulting Jubilee.

A far finer and healthier hymn than his better known one for adults, "I'm but a stranger here," with its depreciation of earth.

Elizabeth Parson, *née* Rooker (born 1812), wrote two hymns which have been exceedingly popular, and are full of melody and movement—"Jesus, we love to meet" and "O happy land! O happy land!"

Mrs. Shelly, *née* Jackson, wrote "Lord, a little band and lowly."

Many writers now essayed the task of providing children with hymns, but none with very great success—John Burton, Dorothy Ann Thrupp, J. Cawood, and others who belonged to the Evangelical school. The leaders of the Tractarian movement felt the need of hymns embodying their doctrine, and an attempt was made in "The Child's Christian Year" (1841) to meet the want, but this, though a pleasant book for reading, was utterly unsuitable for use in schools. Its chief contributors, John Keble, Joseph Anstice, Isaac Williams, and John Henry Newman, did not possess the gifts for such a work. A really popular hymn for children cannot be named from any member of the High Church party until 1848, when Mrs. Cecil Frances Alexander put forth her "Hymns for Children," which at once created a new school, and became its model. She saw that hymns for children should not only be in plain language, but that they should be picturesque, pathetic, and not confined to the severe meters which had so long held possession of the field. Before her there is no writer, save Thomas Rawson Taylor, who fully realized this. Her hymns are too well known to need quotation. The best are: "Once in royal David's city"; "Every morning the red sun"—to which Mr. Moss's tune, "St. Silas," is one of the most exquisite settings for a children's hymn ever produced; "We are but little children weak"; "All things bright and beautiful." One little known, and not included in her published books, is the following, of which we give three verses:

Once in the town of Bethlehem,
Far away across the sea,
There was laid a little Baby,
On a Virgin mother's knee.

O Saviour! gentle Saviour!
Hear Thy little children sing,
The God of our salvation,
The Child that is our King.

It was not a stately palace
Where that little Baby lay,
With tall servants to attend Him,
And red guards to keep the way.
O Saviour! gentle Saviour! etc.

But the oxen stood around Him,
In a stable, low and dim—
In the world He had created
There was not a room for Him!
O Saviour! gentle Saviour! etc.

Esther Wiglesworth, who belongs to the same school of religious thought, has produced some fine hymns for children, which deserve to be more widely known. The following verse may be taken as an illustration:

God sets a still small voice
Deep every soul within;
It guideth to the right,
And warneth us of sin.

CHAPTER XII

CHILDREN'S HYMNS (CONTINUED)

A Department in which Many Women have Excelled—Equally Good Contributions of Men—Successful Work of Mrs. Betham-Edwards—Some American Sunday-school Hymns.

AMONG women hymnists, we have Mary Lundie Duncan (1814-40), the authoress of one of the best known of children's hymns, "Jesus, tender Shepherd, hear me," which was included in her tiny book "Rhymes for My Children." This is probably more frequently used as a little child's evening prayer than any other hymn.

Dorothy Ann Thrupp (1779-1847) is remembered by one hymn, which used to be a great favorite with little children, "A little ship was on the sea."

Anne Shepherd, *née* Houlditch (1809-57), wrote a little book, "Hymns adapted for the Comprehension of Infant Minds," in which was included "Around the throne of God in heaven," which, when children sung more about heaven, was a great favorite. It is very lyric and effective.

Elizabeth Strafford's hymns are well adapted, in their sentiment, for children, but they lack picturesqueness and melody, and so have never become popular. Perhaps the best is the one which opens:

Once to our world there came
A little holy Child,
Gentle and good and mild,
And Jesus was His name.

He suffered want and pain,
Was slighted, scorned, and poor;
All this He did endure,
That we in heaven might reign.

Jane E. Leeson, who after a period of retirement from the world, passed away in 1883, wrote many verses for children, which were included in "Hymns and Scenes of Childhood" (1842). They are more remarkable for the suitability of their ideas to the young than for form and style. The following verse may serve as a specimen:

Sweet the lessons Jesus taught,
When to Him fond parents brought
Babes for whom they blessing sought—
Little ones, like me.

Frances Ridley Havergal (1836-79) wrote, as was to be expected, very good hymns for children. Her version of the Lord's Prayer is both tender and concise.

These two verses form part of what is rather an address to a child than a hymn, but if that be overlooked, it is of great merit:

God will take care of you. All through the day
Jesus is near you, to keep you from ill;
Waking or resting, at work or at play,
Jesus is with you, and watching you still.

He will take care of you. All through the night
Jesus, the Shepherd, His little one keeps;
Darkness to Him is the same as the light,
He never slumbers, and He never sleeps.

Among male authors we have:

John Henley (1800-42), a minister of the Wesleyan Church, wrote "Children of Jerusalem," a hymn singularly crisp and effective, and greatly liked by children.

James Edmeston (1791-1867) wrote hymns for children, of which the best known is "Little Travelers Zionwards." In England it is now made to commence with the second verse, "Who are they whose little feet." It is sung in Sunday-schools here.

Andrew Young (born 1807), formerly head master of Madras College, in the University of St. Andrews, is the author of the very bright and, on the whole, healthy hymn on heaven, "There is a happy land." The story of the origin of this hymn is interesting. One of the songs which the Indian palanquin-bearers sang was set to English words, its burden being "There is a happy land, where care's unknown." This song was sung one evening by a lady in Edinburgh, and heard by Young. Being much touched by the beauty of the music and of the opening idea of the words, he was led to write the exquisite hymn "There is a happy land, far, far away," to suit the music.

John Burton (1803-77) wrote "Saviour, while my heart is tender," one of the most sweet and graceful hymns of consecration for the young. To another author of the same name (1773-1822) we owe the most popular children's hymn on the Bible, beginning "Holy Bible, Book Divine."

Of the hymns by Mrs. Shepcote, whose "Hymns for Infant Children" are well suited to those for whom they were written, the best is probably that beginning:

Jesus, holy, undefiled,
Listen to a little child;
Thou has sent the glorious light,
Chasing far the silent night.

Emily E. S. Elliot is the authoress of two hymns which are poetic and original in form. Both of them are on the birth of Christ, and are deservedly popular. They should be in every collection for children's use. They are the hymns beginning:

There came a little Child to earth
Long ago!

and

Thou didst leave Thy throne and Thy kingly crown
When Thou camest to earth for me.

Jemima Luke (born 1813) is the authoress of the well-known hymn, which deserves to be reckoned classic, "I think when I read that sweet story of old," and which makes us wonder that she never followed it up by the production of others. It was written in a stage-coach for a village school near Poundsford Park, Bath, where the writer's father resided.

Mrs. H. P. Hawkins, one of the editors of "The Home Hymn Book," which, both for its words and their musical setting, deserves very high praise, has written several hymns for children, all of which are tender and beautiful in a very high degree.

To Jeannette Threlfall (1821-80) we owe one of the finest of our hymns for children, which has every characteristic needful for such a composition:

Hosanna! loud hosanna!
The little children sang:
Through pillared court and temple
The lovely anthem rang;

To Jesus, who had blessed them,
Close folded to His breast,
The children sang their praises,
The simplest and the best.

Sarah Doudney (born 1842) is better known by her stories than her hymns, but the latter deserve, and will probably secure, a larger place in collections for children than they have as yet received, as may be judged from the following (published in 1871):

For all Thy care we bless Thee,
O Father, God of might!
For golden hours of morning,
And quiet hours of night;
Thine is the arm that shields us
When danger threatens nigh,
And Thine the hand that yields us
Rich gifts of earth and sky.

John Ellerton (1826-93) has done excellent work in this department. The following hymn is as remarkable for its lyric as its practical tone:

Day by day we magnify Thee,
When our hymns in school we raise;
Daily work begun and ended
With the daily voice of praise.

William Walsham How (1823-97) wrote some fine hymns for children. The following, written by Bishop How, is equal to those of Ann and Jane Taylor, and touched with an altogether tenderer spirit, which is so characteristic of the theology of this day:

It is a thing most wonderful,
Almost too wonderful to be,
That God's own Son should come from heaven,
And die to save a child like me.

Thomas Benson Pollock, of Birmingham (1836-96), deserves mention as the author of a number of

metrical litanies, some of which are admirably suited for children's use, as may be seen from the following litany, of which we quote the first part:

Jesu, from Thy throne on high,
Far above the bright blue sky,
Look on us with loving eye,
Hear us, Holy Jesu.

Little children need not fear
When they know that Thou art near;
Thou dost love us, Saviour dear,
Hear us, Holy Jesu.

Benjamin Waugh (born 1839), whose "Sunday Evenings with My Children" are so well known, and whose untiring labors on behalf of children, in connection with the London society for their protection, deserve grateful record, has written many hymns for children, which have not, as yet, come into use so largely as their merit deserves. One that enforces with great tenderness a much-needed idea begins:

Where is Jesus, little children?
Is He up in heaven?
Has God taken back the present
Which of old was given?

Christopher Newman Hall (1816-1902), who wrote many hymns for adults, which do not seem very distinctive or original, struck a really beautiful note in the hymn for children beginning:

Day again is dawning,
Darkness flees away;
Now from sleep awaking
Let me rise and pray.
Jesus, tender Shepherd,
Watching while I slept,
Bless the little lambkin
Thou hast safely kept.

Sabine Baring-Gould (born 1834), vicar of Lew Trenchard, to whom we owe the fine rendering from the Danish of Ingemann's hymn, "Through the night of doubt and sorrow," and who is the author of "Onward, Christian soldiers, marching as to war," also wrote an evening hymn for children, remarkable for its simplicity and picturesqueness, "Now the day is over." It is one of the finest children's hymns for that season in the language.

Albert Midlane (born 1825) wrote many hymns, most of which do not rise above mediocrity; but one, "There's a friend for little children," has attained great popularity, and is included in most children's hymnals. It has the picturesqueness and melody which are so vital to a good hymn for the young.

Some of William Chatterton Dix's hymns are prized by children, and one, written specially for them, is singularly beautiful:

> In our work, and in our play,
> Jesu, be Thou ever near,
> Guarding, guiding, all the day,
> Keeping in Thy holy fear.

Francis Turner Palgrave (1824-97) wrote some of the best hymns for children in the language, among which may be named "Thou that once on mother's knee," and a morning hymn, which should be better known than it is:

> O God, who, when the night was deep.

Among hymns by anonymous writers, mention should be made of the following: "Little children, wake and listen," "The fields are all white," and "Oh, what can little hands do?"

Perhaps the only hymn (if that word be used in its proper sense) for children by one of the great English poets is the following, by Samuel Taylor Coleridge, which is very simple and beautiful:

Ere on my bed my limbs I lay,
God grant me grace my prayers to say;
O God, preserve my mother dear
In strength and health for many a year.

And O preserve my father too,
And may I pay him reverence due;
And may I my best thoughts employ
To be my parents' hope and joy.

And now, O Lord, to me impart
An innocent and grateful heart,
That after my last sleep I may
Awake to Thy eternal day.

No greater success has been reached in hymn-writing for children than by Matilda Barbara Betham-Edwards (born 1836)—widely known by her works of fiction—especially in the following verses:

God make my life a little light
  Within the world to glow;
A little flame that burneth bright,
  Wherever I may go.

God make my life a little flower,
  That giveth joy to all,
Content to bloom in native bower,
  Although the place be small.

Less known, but equally beautiful, is this evening hymn from her pen:

The little birds now seek their nest;
The baby sleeps on mother's breast;
Thou givest all Thy children rest,
  God of the weary.

Of the numerous excellent hymns for children written by American authors, especially hymns commonly

used in Sunday-schools, we present a few typical examples.

Horatio Richmond Palmer (1834-1907), born in Sherburne, N. Y., was a musical composer and publisher and a writer of hymns. His "Song Queen" has had a sale of over 200,000 copies. The following Sunday-school hymn, of which he composed both words and music, is widely known:

Yield not to temptation,
For yielding is sin;
Each victory will help you
Some other to win.

Fight manfully onward,
Dark passions subdue;
Look ever to Jesus,
He will carry you through.

George Cooper (born in New York, 1840) is author of the hymn usually recognized by its refrain, "While the days are going by." We give the first of its three stanzas:

There are lonely hearts to cherish
While the days are going by.
There are weary souls who perish
While the days are going by.
Up! then, trusty hearts and true,
Though the day comes, night comes, too;
Oh, the good we all may do
While the days are going by!

Fanny Crosby (Mrs. Frances Jane Van Alstyne, born in Southeast, N. Y., 1820), a writer of many hymns and songs, became blind when only six weeks old, but her writings have aided the spiritual sight of men and women and have guided little children in the path of life. We reprint the first stanza of one of her Sunday-school hymns:

Jesus the water of life will give
Freely, freely, freely;
Jesus the water of life will give
Freely to those who love Him.

William O. Cushing (1823-1902), an American clergyman, wrote (1856) a hymn that "has gone round the world." The tune to this "Jewel Hymn," as it is called, composed by George F. Root, probably had much to do with its universal popularity. Familiar as it is, we give the first stanza of this Sunday-school favorite:

When He cometh, when He cometh
To make up His jewels,
All the jewels, precious jewels,
His loved and His own,
Like the stars of the morning,
His bright brow adorning,
They shall shine in their beauty,
Bright gems for His crown.

In connection with this hymn an interesting incident is told in "The Story of the Hymns and Tunes," published by the American Tract Society, from which we take the liberty of quoting as follows:

"A minister returning from Europe on an English steamer visited the steerage, and after some friendly talk proposed a singing service—if something could be started that 'everybody' knew—for there were hundreds of emigrants there from nearly every part of Europe.

" 'It will have to be an American tune, then,' said the steerage-master; 'try "His jewels." '*

* Comparison of the "Jewel Hymn" tune with the old glee of "Johnny Schmoker" gives color to the assertion that Mr. Root caught up and adapted a popular ditty for his Christian melody—as was so often done in Wales, and in the Lutheran and Wesleyan reformations. He baptized the comic fugue, and promoted it from the vaudeville stage to the Sunday-school.

"The minister struck out at once with the melody and words—

When He cometh, when He cometh

—and scores of the poor half-fare multitude joined voices with him. Many probably recognized the music of the old glee, and some had heard the sweet air played in the church-steeples at home. Other voices chimed in, male and female, catching the air, and sometimes the words—they were so easy and so many times repeated—and the volume of song increased, till the singing minister stood in the midst of an international concert, the most novel that he ever led.

"He tried other songs in similar visits during the rest of the voyage with some success, but the 'Jewel Hymn' was the favorite; and by the time port was in sight the whole crowd of emigrants had it by heart.

"The steamer landed at Quebec, and when the trains, filled with the new arrivals, rolled away, the song was swelling from nearly every car—

When He cometh, when He cometh,
To make up His jewels.

The composer of the tune—with all the patriotic and sacred masterpieces standing to his credit—never reaped a richer triumph than he shared with his poet-partner that day, when 'Precious Jewels' came back to them from over the sea. More than this, there was missionary joy for them both that their tuneful work had done something to hallow the homes of alien settlers with an American Christian psalm."

Mary Louise Riley (Mrs. Albert Smith, born at

Brighton, Monroe county, N. Y., 1843) wrote the hymn beginning:

Let us gather up the sunbeams
Lying all along our path;
Let us keep the wheat and roses,
Casting out the thorns and chaff.

Philip Paul Bliss (1838-76), born at Clearfield, Pa., was well known for his work in the evangelistic field and as the writer of popular hymns. It is related that one day, when he had heard the chorus, "Oh, how I love Jesus," he said to himself, "I have sung long enough of my poor love to Christ, and now I will sing of His love for me." Then he wrote and set to music:

I am so glad that our Father in heaven
Tells of His love in the book He has given:
Wonderful things in the Bible I see,
This is the dearest—that Jesus loves me.

CHAPTER XIII

THE BEST HYMN-TUNES

Words and Music must be Rightly Mated—Thomas Mace's Views on this Subject—Retention of Good Tunes—Some Essential Principles Stated by Rev. David R. Breed, D.D.

ACCORDING to the Augustinian definition, a hymn implies music. "If thou praisest God and singest not, thou utterest no hymn." Happy the hymn that early finds its mate, and in its mate a helpmeet—a musical setting that commends it to the popular ear. There are hymns of rare beauty that have never found their way into favor as vehicles of praise for lack of appropriate musical interpretation; on the other hand there are hymns such as "O Love that wilt not let me go"; "Hark! the herald angels sing," which owe not a little of their universal acceptance to the fact that the lyric poet's *alter ego* has set noble music to his golden words. Instances might even be given, were it not invidious, of hymns distinctly mediocre, hymns by no means golden, that are everywhere sung because some musician of genius has given them voice.

Generally speaking, hymns to be musically effective must have tunes written for them, and that by some one who takes note of their spirit, their character, their message, and not simply of their meter. But nothing could be better said on this subject than was said more

than two hundred years ago by Thomas Mace in his quaint volume entitled "Musick's Monument," in which, among other points, he sets himself to "show the necessity of singing psalms well, in parochial churches, or not to sing at all." What he says with regard to musical composition is this:

"The musician should observe to cast all such psalms as are concerning humiliation, confession, supplication, lamentation, or sorrow, etc., into a flat, solemn, mournful key; and on the contrary, all such as are concerning rejoicing, praising of God, giving thanks or extolling his wondrous works or goodness, etc., into a sharp, sprightly, brisk key; contriving for both as much majesty and stateliness as can be found out in the art which abounds with plenty; observing the nature of the words, so as to suit them with the same likeness of conceit or humor from his art; there being a very great affinity, nearness, naturalness, or sameness betwixt language and musick, although not known to many. And it is a bemoanable pity to consider how few there are who know, but fewer who consider, what wonderful, powerful, efficacious virtues and operations musick has upon the souls and spirits of men divinely bent."

Of course, as a general rule, tunes are written for hymns. Still in a number of cases the process is reversed, the hymns being written at the suggestion—if one may use the expression—of some striking tune. It was so in the case of Andrew Young's famous children's hymn "There is a happy land," and Sabine Baring-Gould informs us that "Onward, Christian soldiers" was composed to an air of Haydn's, though it owes its extraordinary popularity to quite a different

tune written for it by Sir Arthur Seymour Sullivan in strict accordance with the rules just quoted from "Musick's Monument."

When a hymn is once well suited with a tune there should be neither separation nor divorce, its whole devotional influence being often lost by an arbitrary change. When, however, a hymn is sung every day, as is the case with the *Te Deum* and the *Magnificat* in many churches, a change of tune may be expedient to avoid monotony; but for hymns that are only in occasional use one good tune is best.

Tastes, of course, will differ as to what is best, alike in hymns and tunes, but in the end the general voice will be found confirming the verdict of reverent culture and holding by what is dignified, solemn, and devout. There have been hymns (and tunes) that quickly attained a surprising popularity and after a few years passed into oblivion. They were true utterances for their day, perhaps, and expressed the mood of their generation; but, either because the mood was spasmodic, or because they were too highly strung or were destitute of real poetic feeling or barren of thought, when tested by time and the calmer moods of the Church, they were found to lack those elements which are essential to the materials of permanent praise. On the whole it may be taken for granted that in hymns and tunes those are the best that survive.

In his admirable and very helpful book, "The History and Use of Hymns and Hymn-Tunes" (Fleming H. Revell Company), Rev. David R. Breed, D.D., tells us that "the best tunes may be determined by usage, but usage must be defined in this case, as it has been in the case of our hymns, by reference to those hym-

nals which have been compiled by competent authority, indorsed by leading denominations, and used in the stated worship of regularly organized congregations." In the absence of such a determination hitherto, Dr. Breed observes that "we may note the drift of sentiment as indicated in the kinds of tunes which are the more and more discountenanced and in the kinds which are the more and more indorsed by accredited compilers."

In the same excellent work Dr. Breed shows that in the advance made in the use of hymn-tunes the fugue-tune, once so much in favor, has well-nigh disappeared from hymnals; that, often in the face of strong objection, new tunes are substituted for old favorites, such changes sometimes leading to advantage and final acceptance; that changes have been made in tunes, sometimes with real improvement; that simpler tunes have replaced tunes "containing unusual intervals"; and that "tunes with too great a range for the average voice have been discarded." Then this discriminating writer adds the following "simple rules" for the choice and singing of hymn-tunes:

1. *Tunes must be singable.*

Some little training ought to be expected in every congregation. The best tunes are seldom mastered by hearing them a couple of times. Both the pleasure and the profit of worship are enhanced in the attempt to render a worthy composition. But tunes that can never be sung except by trained musicians ought not to be announced from the pulpit. If they are embraced in a collection, let them be relegated to the use of the choir.

2. *Tunes should be selected.*

Our collections all embrace too many—both hymns and tunes. It is almost as vicious to propose five hundred to a congregation as it was forlorn in the old Scotch days to be reduced to six. Every wise leader —in pulpit and choir—should have an idea of what constitutes a suitable repertoire. It should be large enough to avoid too frequent repetitions of the same tune in public worship and to give needed variety, and it should be small enough to be thoroughly familiarized by a congregation.

3. *Tunes should be adapted to the hymns.*

Sometimes the minister will need expert advice in this matter. Oftentimes the accent of the hymn and tune do not coincide—the beat comes in the wrong place. Thus a tune, excellent in itself, may seem wretched because of its lack of adaptation. Sometimes also a good tune for one hymn is a poor tune for another. It is no sure sign that it suits the hymn that the compiler has placed it on the same page. Upon a certain occasion Doddridge's hymn beginning "Ye servants of the Lord" was announced. It is set in the "Presbyterian Hymnal" to "Laban," on the opposite page. On the same page, however, is found a new copyright tune, "Soldiers of Christ," written for Wesley's hymn beginning with these words. Both tunes are short meter tunes; both are written in common time. They might seem to be interchangeable. Yet when the leader rejected "Laban" and started "Soldiers of Christ," the effect was simply horrible. When asked why he selected this tune, he answered, "Because it is a better tune." There is no questioning his judgment—it *is* the better tune; but it is not better for this hymn.

It is equally important also to adapt the tune to the sentiment of the hymn. Is the hymn joyful? Why sing it to a slow tune in a minor key? Is it serious and penitential? Why sing it to a glee? For like reasons new tunes that are offered for old hymns deserve careful examination. They often give to the words new force and beauty.

4. *Tunes should be sung at the rate in which they are written.*

Some congregations have the bad habit of dragging; some habitually sing too rapidly. "Do you never sing a tune slowly?" asked the officiating minister in a series of Y. M. C. A. services. "Not often," was the reply, in substance, "the boys like to keep the thing hot!" But undue speed in sacred song is more reprehensible than undue slowness. Yet many congregations do not seem to know the difference between singing promptly and singing fast.

Some organists are to blame in this matter. They do not seem to understand that they should lead—they only follow. The chief reason why the organ should play the tune before it is sung is found in its interpretation. It shows the worshiper not only what the tune is, but how it is to be rendered. It sets the pace for the entire hymn and gives the shading at least for the first verse, and virtually says to the people, "Sing it in this way." This prelude ought to be such that, sung in any other way, even the best tune is injured—often well-nigh ruined.

5. *Avoid tunes of florid counterpoint.*

6. *Avoid tunes containing difficult melodic intervals.*

7. *Avoid tunes of too great range.*

The staff indicates all the notes which can be sung

by the average voice, and even such tunes as continue for several notes on the extremes should be barred.

We have many excellent hymn-tunes derived from old folk-songs, ballad-tunes, and operas; and so long as they do not suggest improper scenes and associations they are unobjectionable. Yet we all believe that there is a difference between sacred and secular music and every devout worshiper will insist upon maintaining it. What rule, then, can be given in this matter?

Very much—indeed almost everything—depends upon *treatment*. Into this a number of elements may enter, such as the key, the time, and the like. A tune which has a sacred character in one key may sometimes have a distinctly secular character in another; and therefore the leader should be cautious in transposing, as he is sometimes tempted to do. In like manner, a tune sung or played in fast time may be a jig, which in slow time is a serious melody. There are certain tunes in some books which make excellent dance music by such easy manipulation. The reverse also may be accomplished and dance music be transformed into the serious.

No arbitrary rules can be given. After all, a sanctified taste is the only arbiter—a *taste* which sets the spirit of pure worship above all else; a *sanctification* in which the sense of the truly beautiful is normally developed.

For an account of early American hymn-tune composers, the reader is referred to the history of "Music in America," Chapter III, in this series.

CHAPTER XIV

PLAIN SONG

Peculiarities—Development—Work of SS. Ambrose and Gregory—Later History of Plain Song.

THE origin of plain song, or plain chant, as it is also called—the only kind of Church music the use of which has ever been formally prescribed by ecclesiastical authority—has given rise to much discussion and many diverse theories. On one point, however, all authorities are agreed; namely, that it exhibits peculiarities which can be detected in no other kind of music whatever; peculiarities so marked that they can scarcely fail to attract the attention of the most superficial hearer, and so constant that we find no difficulty in tracing them through every successive stage of development from the beginning of the Christian era to the present time.

Turning to the history of this development, we find that for nearly four hundred years after its introduction into the services of the Church plain song was transmitted from age to age by oral tradition only. After the conversion of Constantine, when Christianity became the established religion of the Empire, and the Church was no longer compelled to worship in the Catacombs, schools of singing were established for preserving the old traditions, and insuring a uniform

method of singing. A school of this description was founded at Rome, early in the fourth century, by St. Sylvester, and much good work resulted from the establishment of this and similar institutions in other places. Boys were admitted into them at a very early age, and instructed in all that it was necessary for a devout chorister to know, and by this means the primitive melodies were passed on from mouth to mouth with as little danger as might be of unauthorized corruption. But oral tradition is at best but an uncertain guide; and in process of time the necessity for some safe method of transmission began to excite serious attention.

The first attempt to reduce the traditional melodies to a definite system was made toward the close of the fourth century, by St. Ambrose, Bishop of Milan (died 397), who, taking the praxis of the Eastern Church as his model, promulgated a series of regulations which enabled his clergy to sing the psalms, canticles, and hymns of the divine office with a far greater amount of precision and purity than had hitherto been attainable. It is difficult now to determine the exact nature of the work effected by this learned bishop, though it seems tolerably certain that we are indebted to him for a definite elucidation of the four authentic modes, in which alone all the most ancient melodies are written. He is also credited with having first introduced into the Western Church the custom of antiphonal singing, in which the psalms are divided, verse by verse, between two alternate choirs, in contradistinction to the responsorial method, till then prevalent in Italy, wherein the entire choir responded to the voice of a single chorister. Another account,

however, attributes its introduction to St. Hilarius, as an imitation of the usage of the Eastern Church, at Poitiers, whence—and not from Milan—St. Celestine is said to have imported it to Rome.

The next great attempt to arrange in systematic order the rich treasury of plain-song melodies bequeathed to the Church by tradition has been supposed to have been made, some two hundred years after the death of St. Ambrose, by St. Gregory the Great. The work undertaken by this celebrated reformer (if indeed it was his) was far more exhaustive than that wrought by his predecessor. During the two centuries which had elapsed since the introduction of the Ambrosian chant at Milan, innumerable hymns had been composed, and innumerable melodies added to the already lengthy catalogue. All these, it has been believed, St. Gregory collected and carefully revised, adding to them no small number of his own compositions, and forming them into a volume sufficiently comprehensive to suffice for the entire cycle of the Church's services. The precise manner in which these melodies were noted down is open to doubt: but that they were committed to writing in the "Antiphonarium" which has made St. Gregory's name so justly celebrated, is certain; and though the system of writing then employed was exceedingly imperfect, it cannot be doubted that this circumstance tended greatly to the preservation of the melodies from the corruption which is inseparable from mere traditional transmission. But we owe, as has been thought, to St. Gregory even more than this. Unless the objections raised by certain modern historians prove to be valid it is almost impossible to doubt that it was he who first

introduced into the system those four plagal modes, which conduce so materially to its completeness, and place the Gregorian chant so far above the Ambrosian in the scale of esthetic perfection.

For many centuries after the death of St. Gregory the "Antiphonarium" was regarded as the authority to which all other office books must of necessity conform. It was introduced into England in the year 596, by St. Augustine, or Austin, who not only brought it with him, but brought also Roman choristers to teach the proper method of singing it. The Emperor Charlemagne (died 814) commanded its use in the Gallican Church; and it soon found its way into every diocese in Christendom. Nevertheless, the work of corruption could not be entirely prevented. In the year 1323 Pope John II found it necessary to issue the famous bull *Docta sanctorum,* in order to restrain the singers of his time from introducing innovations which certainly destroyed the purity of the ancient melody. Cardinal Wolsey complained of the practice of singing votive masses "cum Cantu fracto seu diviso." Local "uses" were adopted in almost every diocese in Europe. Paris, Aix-la-Chapelle, York, Sarum, Hereford, and a hundred others, had each their own peculiar office books, many of them containing melodies of undeniable beauty, but all differing more or less from the only authoritative norm.

After the revision of the Liturgy by the Council of Trent, a vigorous attempt was made to remove this crying evil. In the year 1576 Pope Gregory XIII commanded Palestrina to do the best he could toward restoring the entire system of plain song to its original purity. The difficulty of the task was so great that

the "Princeps Musicæ" left it unfinished at the time of his death; but, with the assistance of his friend Guidetti, he accomplished enough to render his inability to carry out the entire scheme a matter for endless regret. Under his superintendence, Guidetti published several important works along the lines marked out, and these were followed by others from able hands, all of which have been improved upon in modern times.

Pope Pius IX empowered the Sacred Congregation of Rites to subject the entire series of office books to a searching revision, and to publish them under the direct sanction of the Holy See. In furtherance of this project the first edition of the Gradual was published, in 1871, and that of the Vesperal in 1875. Other editions soon followed, and we believe the series of volumes is now complete. A comparison of their contents with those of the Mechlin series is extremely interesting, and well exhibits the difference between a melody corrupted by local use and the selfsame strain restored to a better authenticated form.

We have already seen that plain song was introduced into England by St. Augustine in the year 596. That it flourished vigorously there is proved by abundant evidence; but the difference observable between the Sarum, York, and Hereford office books proves that the English clergy were far from adopting a uniform use. No sooner was the old religion abolished by law than the Litany was printed in London, with the ancient plain-song melody adapted to English words. This work was published by Grafton, the King's printer, on June 16, 1544; and six years later, in 1550, John Marbecke published his famous "Booke of Com-

mon Praier, noted," in which plain-song melodies, printed in the square-headed Gregorian character, are adapted to the Anglicized offices of "Mattins," "Euen Song," "The Communion," and "The Communion when there is a Buriall," with so perfect an appreciation of the true feeling of plain song, that one can only wonder at the ingenuity with which it is not merely translated into a new language, but so well fitted to the exigencies of the "vulgar tongue" that the words and music might well be supposed to have sprung into existence together.

Except during the period of the Great Rebellion, Marbecke's adaption of plain song to the Anglican ritual has been in constant use in English cathedrals from the time of its first publication to the present day. Between the death of Charles I and the Restoration, all music worthy of the name was banished from the religious services of the Anglican Church; but, after the accession of Charles II, the practice of singing the plain-song versicles and responses was at once resumed, but the Gregorian tones to the psalms fell into entire disuse, giving place in time to a form of melody of a very different kind, known as the "double chant." This substitute for the time-honored inflections of the more ancient style reigned with undisputed sway, both in English cathedrals and parish churches, until long after the beginning of the nineteenth century; but great changes have since been made, and "Gregorians" now form the chief attraction at almost every "choir festival" in England, are sung with enthusiasm in innumerable parish churches, and frequently heard even in cathedrals. They are also to some extent in present use in the Protestant Episcopal

Church; and it is noteworthy that by a rescript of Pope Pius X the Gregorian simplicity has been newly insisted upon in Roman Catholic services.

Since the middle of the nineteenth century ancient manuscripts have been discovered, from which many formerly unknown facts have been brought to light, and studies based on these promise a reconstruction of the history of plain song, including fresh judgments regarding the relation of St. Gregory and others to its development.

CHAPTER XV

THE CHANT

Nature of the Chant—Ambrosian and Gregorian Forms—Anglican—Metrical Chants.

SPEAKING in a general sense, to chant is to sing. In a more limited sense it is to sing certain words according to the style required by musical laws or ecclesiastical rule and custom; and what is thus performed is styled a chant and chanting. Practically, the word chant is now used for short melodies sung to psalms and canticles in Church services, whether Roman Catholic, Anglican, Protestant Episcopal, or others.

The chant is more or less a combination of measured and unmeasured music; that is to say, while one portion of it must be performed in a certain rhythmical order, another portion is sung without any fixed succession or relation of accent, and is altogether rhythmless.

The earliest form of chant, the Ambrosian, was modified and superseded in what is called the Gregorian. This chant is almost entirely without rhythm. At all events, if it does possess any rhythmic feeling, it is so vague and so variable, that the Gregorian chant might, without much injustice, be said to be altogether lacking in fixed form. Still it has parts or pieces, each having its own purpose, and all occupying distinct rela-

A CHILD'S CHOIR

From the Painting by A. P. Dawant

tive positions in the chant. The Gregorian chants, called tones (*tuncs,* not intervals), are eight in number; and each tone has several endings, making in all twenty-six chants, all differing from each other, not only in regard to the character of their melody, but also in respect of their length. The only thing of a formal kind, by which similarity may be recognized in the different chants, is the relative positions of their several pieces already alluded to.

At the time when this kind of music was in its glory, previous to the Reformation, musical notation was quite different from what it is now. It was written on a staff of four lines. The notes were: a square black note with a stem at one side; a square black note without a stem; and a diamond-shaped black note. These were the long, the medium, and the short notes in use. There were no bar lines employed. In some churches of certain denominations, where ancient Church tunes are held in high esteem and reverence, the Gregorian tones noted in the old manner are in constant use at the present day.

The Gregorian chant consists of three principal pieces—the intonation, the mediation, and the ending. Both of the two latter pieces contain a reciting note and inflected notes, and end with a cadence. We see, however, that as the three characteristic pieces vary considerably in different chants, there cannot possibly be any fixed rhythmical proportion in music of this description. The absence of bar lines may cause some doubt as to where the accent should fall, or as to whether there be any accent at all. There is accent in Gregorian chants, but of a very irregular character, and depending very much upon the words to which

the music is sung. In passing from one part of the chant to another there is always an accent. For example, in passing from the intonation there is an accent on the first syllable of the reciting note: any number of syllables may be sung to this note, according to the length of the verse; and in passing to the first inflected note there is another accent. The inflected notes themselves are accented according to their number, and as the words may demand.

We now come to the more commonly known Anglican chant. For a considerable time before the Anglican chant, in its present fixed form, came to be established, there had been a gradual molding and modifying of some of the Gregorian tones into a more modern and fixed form. It might be safe to say that the Anglican chant came into use with the Reformation. It did not, however, supersede the Gregorian chant for some time afterward, if indeed it can be said to have done so entirely yet. At all events, Anglican chants, or, to be more precise, Anglican chant forms, have long been much more extensively employed than the Gregorian. The Anglican chant is most melodious and pleasing, while its fixed and unchanging form makes it readily appreciated, and renders it especially suitable for congregational purposes.

The Anglican chant is of two ordinary kinds—the single chant and the double chant; the only difference between them is that a double chant is just like two single chants joined in succession. A single chant is sung to one verse of the Psalms; a double chant takes in two verses. Quadruple chants have even occasionally been tried (these, of course, will include four successive verses); but their length is apt to lead to

some confusion: at all events, they are not popular.

It has been supposed that the Anglican chant took its form from the old common-measure psalm-tune, which, unlike our common meter of to-day, consisted of two short lines of fours, one of six, two of fours, and one of six, with a long note at the beginning and the end of each line. This, then, gives us a tune of six sections, of which, if we take the first and the last, we have a single chant; or, taking any two short sections, and the two long sections, we have a double chant.

Each section of the chant corresponds to half a verse of the psalm. Each section begins with a reciting note and ends with a cadence. To the reciting note so many syllables are monotoned from one up to any number, according to the length of the half-verse. Speaking roughly, the last three syllables in the first half of the verse, and the last five in the second half, are left for the inflected notes. There is frequently, however, an alteration of this arrangement required, according to the sense and the expression of the words.

It will be easily understood that the sections of the chant are not equal—one contains three measures and the next four. There is thus apparently a want of balance which, it might be thought, would displease the ear. But, in listening to a chant, there is no effect of lopsidedness experienced—the balance of the sections seems to be quite perfect. This is, doubtless, owing to the influence of the reciting notes which, by their being lengthened indefinitely and irregularly, throw the ear out of calculation: or it may be that the one reciting note running into the other deceives the listener, and he mentally ekes out the short section

with a note from the long one; and that equal balancing of the pieces in a composition for which the mind always craves is attained.

The chief points of similarity between the Gregorian and the Anglican chant are: first and most distinctly, the reciting note; second, the inflections, which, however, have not fixed succession in the former, while in the latter they have.

There are other modern chant forms to be met with; namely, what are sometimes called metrical chants. The most familiar of these is, perhaps, Troyte's chant, frequently sung to the hymn "Abide with me." But metrical chanting is something of a misnomer, or a paradox: chanting must contain some element of unmeasured recitation—this is its characteristic feature. In singing a chant to metrical words in which all the verses are alike, there must be pretty much the same recurring measurement in every verse; so that the varied recitation, for which a chant is specially intended, cannot take place. A metrical chant then is simply a peculiar form of psalm-tune.

Much attention has been directed in recent years toward the rendering of the psalms in their pure and natural form; and the chanting of the prose psalms has now come to be regarded in many churches as an integral part of congregational music. Prose chanting perhaps presents greater difficulty to the congregation, owing to the unrhythmical part of the chant (the recitation), and consequently the position of the accent, varying in each verse. Most of the prejudice which still exists against chanting will probably be found owing to the tendency to chant too fast, and to convert that part of the verse which has to be sung to the

reciting note into a "gabble." Perfect familiarity with the words is indispensable in good chanting, so that where the practice is introduced for the first time, it is well to limit the selection of psalms until they become familiar to the congregation. There is no reason why an intelligent congregation should not join as heartily in the prose psalms as in the more rhythmical hymns and meter psalms.

The incessant fire of psalmody, "the flame of devotion," will not burn less brightly when lighted by the songs of Christendom in their short and unmetrical form. If it be delightful to sing the songs of David in the elastic forms of modern poetry, and to the tunes of modern feeling, it will not be less so to wake up the echoes of a responsorial voice, and raise up the song which the associations of centuries and the truthfulness of pure art will forever render holy and endearing. Some beautiful music has been associated with Biblical psalms, hymns, and prayers, and it seems likely that they may be sung in divine worship much oftener than has been the practice up to the present time. The great charm of congregational singing is the simultaneous enunciation of the syllables, all marching on the word in a vigorous unity. Nothing will contribute sooner to further this end than the practice of prose psalm-singing. Where such practice, under good leadership, is faithfully followed, the best kind of congregational singing is likely to be heard.

CHAPTER XVI

THE MASS

Venerable Melodies of the Church First Collected and Revised by SS. Ambrose and Gregory—Musical Subdivisions of the Liturgy—Development of Church Music to the Golden Age of Palestrina.

FROM the beginnings of Christianity it was the custom to sing portions of the eucharistic service to solemn and impressive music, and our word "mass" is derived from the phrase "Ite missa est" ("Depart! the assembly is dismissed"), chanted by the deacon immediately before the service ends.

Concerning the source whence this music was originally derived, we know but very little. All that can be said with any degree of certainty is that, after having long been consecrated by traditional use to the service of religion, the oldest forms of it with which we are acquainted were collected together, revised, and systematically arranged, first by St. Ambrose, and afterward, more completely, by St. Gregory the Great, to whose labors we are mainly indebted for their transmission to our own day in the pages of the Roman Gradual. Under the name of plain-chant the venerable melodies thus preserved to us are still sung, constantly, in the Pontifical Chapel, and the cathedrals of most Continental dioceses. It is worthy of remark that the special characteristics of that style are more or less

plainly discernible in all music written for the Church during a thousand years at least after the compilation of St. Gregory's great work.

Each separate portion of the mass was anciently sung to its own proper tune; different tunes being appointed for different seasons and festivals. After the invention of counterpoint, composers delighted in weaving these and other old plain-chant melodies into polyphonic masses for two, four, six, eight, twelve, or even forty voices; and thus arose those marvelous schools of ecclesiastical music which, gradually advancing in excellence, exhibited during the latter half of the sixteenth century a development of art the esthetic perfection of which has never since been equaled. The portions of the service selected for this method of treatment were the *Kyrie,* the *Gloria,* the *Credo,* the *Sanctus,* the *Benedictus,* and the *Agnus Dei;* which six movements constituted—and still constitute—the musical composition usually called the mass. A single plain-chant melody—in technical language, a *Canto fermo*—served, for the most part, as a common theme for the whole; and from this the entire work generally derived its name—as *Missa "Veni sponsa Christi"; Missa "Tu es Petrus"; Missa "Iste confessor."* The *Canto fermo,* however, was not always a sacred one. Sometimes—though not very often during the best periods of art—it was taken from the refrain of some popular song; as in the case of the famous *Missa "L'homme armé,"* founded upon an old French love-song—a subject which Josquin de Près, Palestrina, and many other great composers have treated with wonderful ingenuity. More rarely, an original theme was selected; and the work was then called *Missa sine nom-*

ine, or *Missa brevis,* or *Missa ad Fugam,* or *ad Canones,* as the case might be; or named, after the mode in which it was composed, *Missa Primi Toni, Missa Quarti Toni, Missa Octavi Toni;* or even from the number of voices employed, as *Missa Quatuor Vocum.* In some few instances—generally very fine ones—an entire mass was based upon the six sounds of the hexachord, and entitled *Missa ut, re, mi, fa, sol, la,* or *Missa super Voces Musicales.*

Among the earliest masses of this description, of which perfect and intelligible copies have been preserved to us, are those by Dufay, Dunstable, Binchois, and certain contemporaneous writers, whose works characterize the First Epoch of really practical importance in the history of figured music—an epoch intensely interesting to the critic, as already exhibiting the firm establishment of an entirely new style, confessedly founded upon novel principles, yet depending, for its materials, upon the oldest subjects in existence, and itself destined to pass through two centuries and a half of gradual but perfectly legitimate development. Dufay, who may fairly be regarded as the typical composer of this primitive school, was a tenor singer in the Pontifical Chapel, somewhere about the years 1430 to 1450. His masses, and those of the best of his contemporaries, though hard and unmelodious, are full of earnest purpose, and exhibit much contrapuntal skill, combined, sometimes, with ingenious fugal treatment. Written exclusively in the ancient ecclesiastical modes, they manifest a marked preference for Dorian, Phrygian, Lydian, and Mixolydian forms, with a very sparing use of their Æolian and Ionian congeners. These modes are used sometimes at their true pitch; some-

times transposed a fourth higher—or fifth lower—by means of a B♭ at the signature; but never under any other form of transposition, or with any other signatures than those corresponding with the modern keys of C or F—a restriction which remained in full force as late as the first half of the seventeenth century, and was even respected by Handel, when he wrote, as he sometimes did with amazing power, in the older scales. So far as the treatment of the *Canto fermo* was concerned, no departure from the strict rule of the mode was held to be, under any circumstances, admissible; but a little less rigor was exacted with regard to the counterpoint.

Composers had long since come to recognize the demand for what we should now call a leading-note, in the formation of the *Clausula vera,* or true cadence—a species of close, invested with functions analogous to those of the perfect cadence in modern music. To meet this requirement, they freely admitted the use of an accidental semitone, in all modes (except the Phrygian) in which the seventh was naturally minor. But in order that, to the eye at least, their counterpoint might appear no less strict than the *Canto fermo,* they refrained, as far as possible, from indicating the presence of such semitones in their written music, and, except when they occurred in very unexpected places, left the singers to introduce them, wherever they might be required, at the moment of performance. Music so treated was called *Cantus fictus;* and the education of no chorister was considered complete until he was able, while singing it, to supply the necessary semitones, correctly, in accordance with certain fixed laws. For the rest, we are able to detect but little attempt at expression; and very slight regard for the distinction between

long and short syllables. The verbal text, indeed, was given in a very incomplete form; the word *Kyrie,* or *Sanctus,* written at the beginning of a movement, being generally regarded as a sufficient indication of the composer's meaning. In this, and other kindred matters, the confidence reposed in the singer's intelligence was unbounded—a not unnatural circumstance, in an age in which the composer himself was almost always a singer in the choir for which he wrote.

Even at this remote period the several movements of the mass began gradually to mold themselves into certain definite forms, which were long in reaching perfection, but, having once obtained general acceptance, remained for more than a century and a half substantially unchanged. The usual plan of the *Kyrie* was a contrapuntal elaboration of a plain-chant melody. The *Gloria,* distinguished by a more modest display of fugal ingenuity and a more cursive rendering of the words, was generally divided into two parts, the *Qui tollis* being treated as a separate movement. The *Credo,* written in a similar style, was also subjected to the same method of subdivision, a second movement being usually introduced at the words "*Et incarnatus est,*" or "*Crucifixus,*" and, frequently, a third, at "*Et in Spiritum Sanctum.*" The design of the *Sanctus,* though more highly developed, was not unlike that of the *Kyrie;* the "*Pleni sunt cœli*" being sometimes, and the *Osanna* almost always, treated separately. The *Benedictus* was allotted, in most cases, to two, three, or four solo voices; and frequently assumed the form of a canon, followed by a choral *Osanna.* In the *Agnus Dei* —generally divided into two distinct movements—the composer loved to exhibit the utmost resources of his

skill; hence, in the great majority of instances, the second movement was written either in canon or in very complex fugue, and not infrequently for a greater number of voices than the rest of the mass.

The best-known composers of the Second Epoch were Okeghem, Hobrecht, Caron, Gaspar, the brothers De Fevin, and some others of their school, most of whom flourished between the years 1430 and 1480. As a general rule, these writers labored less zealously for the cultivation of a pure and melodious style than for the advancement of contrapuntal ingenuity. For the sober fugal periods of their predecessors they substituted the less elastic kind of imitation, which was then called strict or perpetual fugue, but afterward obtained the name of canon; carrying their passion for this style of composition to such extravagant lengths, that too many of their works descended to the level of mere learned enigmas. Okeghem, especially, was devoted to this particular phase of art, for the sake of which he was ready to sacrifice much excellence of a far more substantial kind. Provided he could succeed in inventing a canon sufficiently complex to puzzle his brethren and admit of an indefinite number of solutions, he cared little whether it was melodious or the reverse. To such canons he did not scruple to set the most solemn words of the mass. Yet his genius was certainly of a very high order; and when he cared to lay aside these extravagances he proved himself capable of producing works far superior to those of any contemporary writer.

The Third Epoch was rendered remarkable by the appearance of a master whose fame was destined to

eclipse that of all his predecessors, and even to cast the reputation of his teacher, Okeghem, into the shade. Josquin de Près, a singer in the Pontifical Chapel from 1471 to 1484, and afterward *maître de chapelle* to Louis XII, was undoubtedly for very many years the most popular composer as well as the greatest and most learned musician in Christendom. And his honors were fairly earned. The wealth of ingenuity and contrivance displayed in some of his masses is truly wonderful, and is rendered none the less so by its association with a vivacity peculiarly his own, and an intelligence and freedom of manner far in advance of the age in which he lived. Unhappily, these high qualities are marred by a want of reverence which would seem to have been the witty genius's besetting sin. When free from this defect, his style is admirable. On examining his masses one is alternately surprised by passages full of unexpected dignity and conceits of almost inconceivable quaintness—flashes of humor the presence of which, in a volume of Church music, cannot be too deeply regretted, though they are really no more than passing indications of the genial temper of a man whose greatness was far too real to be affected, either one way or the other, by a natural light-heartedness which would not always submit to control.

Of the numerous composers who flourished during the Fourth Epoch—that is to say, during the first half of the sixteenth century—a large proportion aimed at nothing higher than a servile imitation of the still idolized Josquin; and, as is usual under such circumstances, succeeded in reproducing his faults much more frequently than his virtues. There were, how-

ever, many honorable exceptions. The masses of Carpentrasso, Morales, Cipriano di Rore, Vincenzo Ruffo, Claude Goudimel, Adriano Willaert, and, notably, Costanzo Festa, are unquestionably written in a far purer and more flowing style than those of their predecessors; and even the great army of madrigal writers, headed by Archadelt and Verdelot, helped on the good cause bravely, in the face of a host of charlatans whose caprices tended only to bring their art into disrepute. Not content with inventing enigmas *"Ad omnem tonum"* or *"Ung demiton plus bas"*—with coloring their notes green when they sang of grass, or red when allusion was made to blood—these corrupters of taste prided themselves upon adapting, to the several voice-parts for which they wrote, different sets of words, totally unconnected with each other; and this evil custom spread so widely that Morales himself did not scruple to mix together the text of the liturgy and that of the *Ave Maria;* while a mass is still extant in which the tenor is made to sing *"Alleluia"* incessantly from beginning to end. When the text was left intact, the rhythm was involved in complications which rendered the sense of the words utterly unintelligible. Profane melodies, and even the verses belonging to them, were shamelessly introduced into the most solemn compositions for the Church. All the vain conceits affected by the earlier writers were revived, with tenfold extravagance. Canons were tortured into forms of ineffable absurdity, and esteemed only in proportion to the difficulty of their solution. By a miserable fatality, the mass came to be regarded as the most fitting possible vehicle for the display of these strange monstrosities, which are far less frequently met with

in the motet or the madrigal. Men of real genius fostered the wildest abuses. Even Pierre de la Rue—who seems to have made it a point of conscience to eclipse, if possible, the fame of Josquin's ingenuity—wrote his Missa *"O salutaris Hostia"* in one line throughout; leaving three out of the four voices to follow the single part in strict canon.

It is easy to imagine the depths of inanity accessible to an ambitious composer, in his attempts to construct such a canon as this, without a spark of Pierre de la Rue's genius to guide him on his way. Such attempts were made, every day; and had it not been that good men and true were at work, beneath the surface, conscientiously preparing the way for a better state of things, art would soon have been in a sorry plight. As it was, notwithstanding all these extravagances, it was making real progress. The dawn of a brighter day was very near at hand; and the excesses of the unwise only served to hasten its appearance.

The Fifth Epoch, extending from the year 1565 to the second decade of the following century, and justly called "The Golden Age of Ecclesiastical Music," owes its celebrity entirely to the influence of one grave earnest-minded man, whose transcendent genius, always devoted to the noblest purposes, and always guided by sound and reasonable principles, has won for him a place, not only on the highest pinnacle of fame, but also in the inmost hearts of all true lovers of the truest art.

The abuses to which we have just alluded became, in process of time, so intolerable, that the Council of Trent found it necessary to condemn them, in no measured terms. In the year 1564 Pope Pius IV com-

missioned eight cardinals to see that certain decrees of the council were duly carried out. After much careful deliberation the members of this commission had almost determined to forbid the use of any polyphonic music whatever in the services of the Church; but, chiefly through the influence of Cardinal Vitellozzo Vitellozzi and St. Carlo Borromeo, they were induced to suspend their judgment, until Palestrina, then maestro di capella of St. Maria Maggiore, should have proved, if he could, the possibility of producing music of a more devotional character and better adapted to the words of the mass and the true purposes of religion than that then in general use. In answer to this challenge, the great composer submitted to the commissioners three masses, upon one of which—first sung in the Sistine Chapel, June 19, 1565, and since known as the *Missa Papæ Marcelli*—the cardinals immediately fixed, as embodying the style in which all future Church music should be composed. It would be difficult to conceive a more perfect model. In depth of thought, intensity of expression, and all the higher qualities which distinguish the work of the master from that of the pedant, the *Missa Papæ Marcelli* is universally admitted to be unapproachable; while, even when regarded as a monument of mere mechanical skill, it stands absolutely unrivaled. Yet, except in the employment of the Hypoionian mode—a tonality generally avoided by the older composers—it depends for its effect upon the introduction of no new element whatever, either of construction or of form. Avoiding all show of empty pedantry, and carefully concealing the consummate art with which the involutions of its periods are conducted, it freely uses all the old con-

trivances of fugue, and, in the second *Agnus Dei,* of closely interwoven canon; but always as a means toward the attainment of a certain end—never in place of the end itself. And this entire subjugation of artistic power to the demands of expression is, perhaps, its most prominent characteristic. It pervades it throughout, from the first note to the last. Take, for instance, the *Christe eleison,* in which each voice, as it enters, seems to plead more earnestly than its predecessor for mercy.

It is impossible, while listening to these touchingly beautiful harmonies, to bestow even a passing thought upon the texture of the parts by which they are produced; yet the quiet grace of the theme, and the closeness of the imitation to which it is subjected, evince a command of technical resources which Handel alone could have hidden, with equal success, beneath the appearance of such extreme simplicity. Its six voices —soprano, alto, two tenors of exactly equal compass, and two basses matched with similar nicety—are so artfully grouped as constantly to produce the effect of two or more antiphonal choirs. Its style is solemn and devotional throughout, but by no means deficient in fire when the sense of the words demands it. Baini truly calls the *Kyrie* devout; the *Gloria,* animated; the *Credo,* majestic; the *Sanctus,* angelic; and the *Agnus Dei,* prayerful. Palestrina wrote many more masses, of the highest degree of excellence; but none—not even *Assumpta est Maria*—so nearly approaching perfection, in every respect, as this. He is known to have produced, at the least, ninety-five, of which forty-three were printed during his lifetime, and thirty-nine more within seven years after his death; while thirteen are

preserved in manuscript among the archives of the Pontifical Chapel, and in the Vatican Library.

The effect produced by these works upon the prevailing style was all that could be desired. Vittoria and Anerio, in the great Roman school, Gabrieli and Croce, in the Venetian, Orlando di Lasso, in the Flemish, and innumerable other masters, brought forward compositions of unfading interest and beauty. Not the least interesting of these is a mass, for five voices, in the transposed Æolian mode, composed by William Byrd, at the time when he was singing, as a chorister, at Old St. Paul's, London. This work was edited, in 1841, for the Musical Antiquarian Society, by Dr. Rimbault, from a copy believed to be unique, and now safely lodged in the library of the British Museum. Though composed (if Dr. Rimbault's theory may be accepted, in the absence of a printed date) some years before the *Missa Papæ Marcelli,* it may fairly lay claim to be classed as a production of the Golden Age; for it was certainly not printed until after the appearance of Palestrina's Second Book of Masses; moreover, it is entirely free from the vices of the Fourth Epoch, and, notwithstanding a certain irregularity in the formation of some of the cadences, exhibits unmistakable traces of the Roman style: a style the beauties of which were speedily recognized from one end of Europe to the other, exercising more or less influence over the productions of all other schools, and thereby bringing the music of the mass, during the latter half of the sixteenth century, to a degree of perfection beyond which it has never since advanced.

CHAPTER XVII

THE MASS (CONTINUED)

The Decline of Polyphonic Music—Rules for Performance in the Sistine Chapel—Ceremonial of the Solemn Mass Described—Dramatic Elements Introduced by Modern Composers.

THE Sixth Epoch was one of universal decadence. In obedience to the exigencies of a law with the operation of which the art-historian is only too familiar, the glories of the Golden Age had no sooner reached their full maturity than they began to show signs of incipient decay. The bold, unprepared discords of Monteverde and the rapid rise of instrumental music were alike fatal to the progress of the polyphonic schools. Monteverde, it is true, only employed his newly invented harmonies in secular music; but what revolutionist ever yet succeeded in controlling the course of the stone he had once set in motion? Other composers soon dragged the unwonted dissonances into the service of the Church; and, beyond all doubt, the unprepared seventh sounded the death-knell of the polyphonic mass. The barrier between the tried and the untried once broken down, the laws of counterpoint were no longer held sacred. The old paths were forsaken; and those who essayed to walk in the new wandered vaguely, hither and thither, in search of an ideal, as yet but very im-

perfectly conceived, in pursuit of which they labored on, through many weary years, cheered by very inadequate results, and little dreaming of the effect their work was fated to exercise upon generations of musicians then unborn. A long and dreary period succeeded, during which no work of any lasting reputation was produced; for the masses of Carissimi, Colonna, and the best of their contemporaries, though written in solemn earnest, and interesting enough when regarded as attempts at a new style, bear no comparison with the compositions of the preceding epoch; while those arranged by Benevoli (1602-72) and the admirers of his school, for combinations of four, six, eight, and even twelve distinct choirs, were forgotten, with the occasions for which they were called into existence. Art was passing through a transitional phase, which must needs be left to work out its own destiny in its own way. The few faithful souls who still clung to the traditions of the past were unable to uphold its honors; and with Gregorio Allegri, in 1652, the "School of Palestrina" died out. Yet not without hope of revival. The laws which regulated the composition of the polyphonic mass are as intelligible to-day as they were three hundred years ago; and it needs but the fire of living genius to bring them once more into active operation, reinforced by all the additional authority with which the advancement of modern science has from time to invested them.

Before quitting this part of our subject for the consideration of the later schools, it is necessary that we should offer a few remarks upon the true manner of singing masses, such as those of which we have briefly sketched the history; and, thanks to the

traditions handed down from generation to generation by the Pontifical Choir, we are able to do so with as little danger of misinterpreting the ideas of Palestrina or Anerio as we should incur in dealing with those of Mendelssohn or Sterndale Bennett.

In the first place, it is a mistake to suppose that a very large body of voices is absolutely indispensable to the successful rendering, even of very great works. On ordinary occasions no more than thirty-two singers were present in the Sistine Chapel—eight sopranos, and an equal number of altos, tenors, and basses; though, on very high festivals, their number was sometimes nearly doubled. The vocal strength must, of course, be proportioned to the size of the building in which it is to be exercised; but, whether it be great or small, it must on no account be supplemented by any kind of instrumental accompaniment whatever. Every possible gradation of tone, from the softest imaginable whisper to the loudest *forte* attainable without straining the voice, will be brought into constant requisition. Though written, always, either with a plain signature or with a single flat after the clef, the music may be sung at any pitch most convenient to the choir. The time should be beaten in half-notes; except in the case of 3-1, in which three whole notes must be counted in each bar. The *tempo*—of which no indication is ever given in the old part-books—will vary, in different movements, from about 𝅗𝅥 = 50 to 𝅗𝅥 = 120. On this point, as well as on the subject of *pianos* and *fortes,* and the assignment of certain passages to solo voices or semi-chorus, the leader must trust entirely to the dictates of his own judgment. He will, however, find the few simple rules to which we are about

to direct his attention capable of almost universal application; based, as they are, upon the important relation borne by the music of the mass to the respective offices of the priest, the choir, and the congregation. To the uninitiated this relation is not always very clearly intelligible. In order to make it so, and to illustrate, at the same time, the principles by which the old masters were guided, we shall accompany our promised hints by a few words explanatory of the functions performed by the celebrant and his ministers, during the time occupied by the choir in singing the principal movements of the mass—functions the right understanding of which is indispensable to the correct interpretation of the music.

High mass—preceded, on Sundays, by the plain chant *Asperges me*—begins, on the part of the celebrant and ministers, by the recitation, in a low voice, of the psalm *Judica me Deus,* and the *Confiteor;* on that of the choir, by the chanting, from the Gradual, of the introit appointed for the day.

From the plain-chant introit the choir proceed at once to the *Kyrie;* and this transition from the severity of the Gregorian melody to the pure harmonic combinations of polyphonic music is one of the most beautiful that can be imagined. The *Kyrie* is always sung slowly and devoutly (𝅗𝅥=56-66), with the tenderest possible gradations of light and shade. The *Christe*—also a slow movement—may often be intrusted, with good effect, to solo voices. The second *Kyrie* is generally a little more animated than the first, and should be taken in a quicker time(𝅗𝅥=96-112). The *Kyrie* of Palestrina's *Missa brevis* is one of the most beautiful in existence, and by no means difficult

to sing, since the true positions of the *crescendi* and *diminuendi* can scarcely be mistaken.

While the choir are singing these three movements, the celebrant, attended by the deacon and subdeacon, ascends the altar, and, having incensed it, repeats the words of the introit and *Kyrie,* in a voice audible to himself and his ministers alone. On the cessation of the music he intones, in a loud voice, the words *Gloria in excelsis Deo,* to a short plain-chant melody, varying with the nature of the different festivals, and given, in full, both in the Missal and in the Gradual. This intonation, which may be taken at any pitch conformable to that of the mass, is not repeated by the choir, which takes up the strain at *Et in terra pax.*

The first movement of the *Gloria* is, in most cases, a very jubilant one (♩= 100-120); but the words *adoramus te* and *Jesu Christe* must always be sung slowly and softly (♩ = 50-60); and sometimes the *Gratias agimus,* as far as *gloriam tuam,* is taken a shade slower than the general time, in accordance with the spirit of the rubric, which directs that at these several points the celebrant and ministers shall uncover their heads, in token of adoration. After the word *Patris* a pause is made. The *Qui tollis* is then sung, *adagio* (♩ = 56-66); with *ritardandi* at *miserere nobis* and *suscipe deprecationem nostram.* At the *Quoniam tu solus* the original quick time is resumed, and carried on, with ever-increasing spirit, to the end of the movement; except that the words *Jesu Christe* are again delivered slowly and softly, as before. The provision made, in the *Missa Papæ Marcelli,* for the introduction of these characteristic changes of *tempo* is very striking.

The celebrant now recites the collects for the day; the subdeacon sings the Epistle, in a kind of monotone, with certain fixed inflexions; the choir sings the plain-chant Gradual, followed by the Tract, or Sequence, according to the nature of the festival; and the deacon sings the Gospel, to its own peculiar tone. If there be a sermon, it follows next in order; if not, the Gospel is immediately followed by the Creed.

The words *Credo in unum Deum* are intoned, by the celebrant, to a few simple notes of plain chant, which never vary, except in pitch, and which are to be found both in the Gradual and in the Missal. The choir continue, *Patrem omnipotentem,* in a moderate *allegro,* more stately than that of the *Gloria* (𝅗𝅥 = 96-112), and marked by the closest possible attention to the spirit of the text. A *ritardando* takes place at *Et in unum Dominum;* and the words *Jesum Christum* are sung as slowly and as softly as in the *Gloria* (𝅗𝅥 = 50-60). The quicker time is resumed at *Filium Dei;* and a grand *forte* may generally be introduced, with advantage, at *Deum de Deo,* and continued as far as *facta sunt*—as in Palestrina's *Missa "Assumpta est Maria,"* and many others. After the words *de cœlis* a long pause takes place, while the congregation kneel. The *Et incarnatus est* then follows, in the form of a soft and solemn *adagio* (𝅗𝅥 = 54-63), interrupted, after *factus est,* by another pause, long enough to enable the people to rise from their knees in silence. The *Crucifixus* is also a slow movement; the return to the original *allegro* being deferred until the *Et resurrexit.* In the *Missa Papæ Marcelli,* and many other very fine ones, this part of the *Credo* is written for four solo voices; but the necessity for an accelera-

tion of the time at the *Et resurrexit* is very strongly marked. In the beautiful *Missa brevis* already mentioned, the basses lead off the *Et resurrexit,* in quick time, while the soprano and alto are still engaged in finishing a *ritardando*—a very difficult though by no means uncommon point, which can only be overcome by very careful practice.

Another change of time is sometimes demanded, at *Et in Spiritum Sanctum;* but, more generally, the *allegro* continues to the end of the movement, interrupted only at the words *simul adoratur,* which are always sung *adagio* and *pianissimo,* while the celebrant and ministers uncover their heads.

The *Credo* is immediately followed by the plain-chant *Offertorium* for the day; but as this is too short to fill up the time occupied by the celebrant in incensing the oblations and saying, *secreto,* certain appointed prayers, it is usually supplemented either by a motet or by a grand voluntary on the organ. This is followed by the versicle and response called the *Sursum corda,* and the proper Preface, at the end of which a bell is rung, and the *Sanctus* is taken up by the choir.

The *Sanctus* is invariably a *largo,* of peculiar solemnity (𝅗𝅥 = 56-72). Sometimes, as in Palestrina's very early mass *Virtute magna,* the *Pleni sunt cœli* is set for solo voices. Sometimes it is sung in chorus, but in a quicker movement, as in the same composer's *Missa Papæ Marcelli* and *Æterna Christi munera*—involving, in the last-named mass, a difficulty of the same kind as that which we have already pointed out in the *Et resurrexit* of the *Missa brevis.* The *Osanna,* though frequently spirited, must never be a noisy movement. In the *Missa brevis,* so often

quoted, it is continuous with the rest of the *Sanctus,* and clearly intended to be sung *pianissimo*—an extremely beautiful idea, in perfect accordance with the character of this part of the service, during which the celebrant is proceeding, *secreto,* with the prayers which immediately precede the Consecration of the Host. After the Elevation—which takes place in silence—the choir begin the *Benedictus,* in soft, low tones, almost always intrusted to solo voices. The *Osanna,* which concludes the movement, is, in the great majority of cases, identical with that which follows the *Sanctus.* The *Pater noster* is sung, by the celebrant, to a plain-chant melody contained in the Missal. After its conclusion the choir sings the last movement of the mass—the *Agnus Dei*—while the celebrant is receiving the Host. The first division of the *Agnus Dei* may be very effectively sung by solo voices, and the second, in subdued chorus (𝄋 = 50-72), with gentle gradations of *piano* and *pianissimo,* as in the *Kyrie.* When there is only one movement, it must be sung twice; the words *dona nobis pacem* being substituted, the second time, for *miserere nobis.* The *Agnus Dei* of Josquin's *Missa "L'homme armé"* is in three distinct movements.

The choir next sings the plain-chant *Communio,* as given in the Gradual. The celebrant recites the prayer called the Post-Communion. The deacon sings the words *Ite, missa est,* from which the service derives its name. And the rite concludes with the *Domine salvum fac,* and prayer for the reigning sovereign.

The ceremonies we have described are those peculiar to high or solemn mass. When the service is

sung by the celebrant and choir, without the assistance of a deacon and subdeacon, and without the use of incense, it called a *Missa cantata,* or sung mass. Low mass is said by the celebrant alone, attended by a single server. According to strict usage, no music whatever is admissible at low mass; but in French and German village churches, and even in those of Italy, it is not unusual to hear the congregations sing hymns, or litanies, appropriate to the occasion, though not forming part of the service. Under no circumstances can the duties proper to the choir, at high mass, be transferred to the general congregation.

It is scarcely necessary to say that the music of every mass worth singing will naturally demand a style of treatment peculiar to itself; especially with regard to the *tempi* of its different movements. A modern editor tells us that more than four bars of Palestrina should never be sung, continuously, in the same time. This is, of course, an exaggeration. Nevertheless, immense variety of expression is indispensable. Everything depends upon it; and though the leader will not always find it easy to decide upon the best method, a little careful attention to the points we have mentioned will, in most cases, enable him to produce results very different from any that are attainable by the hard, dry manner which is too often supposed to be inseparable from the performance of ancient figured music.

Our narrative was interrupted at a transitional period, when the grand old medieval style was gradually dying out, and a newer one courageously struggling into existence, in the face of difficulties which sometimes seemed insurmountable. We resume it,

after the death of the last representative of the old *régime,* Gregorio Allegri, in the year 1652.

The most remarkable composers of the period which we shall designate as the Seventh Epoch in the history of the vocal mass—comprising the latter part of the seventeenth century and the earlier years of the eighteenth—were, Alessandro Scarlatti, Leo, and Durante: men whose position in the chronicles of art is rendered somewhat anomalous, though none the less honorable, by the indisputable fact that they all entertained a sincere affection for the older school, while laboring with all their might for the advancement of the newer. It was undoubtedly to their love for the masters of the sixteenth century that they owed the dignity of style which constitutes the chief merit of their compositions for the Church; but their real work lay in the direction of instrumental accompaniment, for which Durante, especially, did more than any other writer of the period. His genius was, indeed, a very exceptional one. While others were content with cautiously feeling their way in some new and untried direction, he boldly started off with a style of his own, which gave an extraordinary impulse to the progress of art, and impressed its character so strongly upon the productions of his followers that he has been not unfrequently regarded as the founder of the modern Italian school. Whatever opinion may be entertained on that point, it is certain that the simplicity of his melodies tended, in no small degree, to the encouragement of those graces which now seem inseparable from Italian art; while it is equally undeniable that the style of the cantata, which he, no less than Alessandro Scarlatti, held in the high-

est estimation, exercised an irresistible influence over the future of the mass.

The Eighth Epoch is represented by one single work, of such gigantic proportions, and so exceptional a character, that it is impossible either to class it with any other or to trace its pedigree through any of the schools of which we have hitherto spoken. The artistic status of Johann Sebastian Bach's mass in B minor—produced in the year 1733—only becomes intelligible when we consider it as the natural result of principles inherited through a long line of masters, who bequeathed their musical acquirements, from father to son, as other men bequeath their riches: principles upon which rest the very foundations of the later German schools. Bearing this in mind, we are not surprised at finding it free from all trace of the older ecclesiastical traditions. To compare it with Palestrina's *Missa Papæ Marcelli* —even were such a perversion of criticism possible —would be as unfair, to either side, as an attempt to judge the masterpieces of Rembrandt by the standard of Fra Angelico. The two works are not even coincident in intention—for it is almost impossible to believe that the one we are now considering can ever have been seriously intended for use as a Church service. Unfitted for that purpose as much by its excessive length as by the exuberant elaboration of its style and the overwhelming difficulty of its execution, it can only be consistently regarded as an oratorio—so regarded, it may be safely trusted to hold its own, side by side with the greatest works of the kind that have ever been produced, in any country or in any age. Its masterly and exhaustively developed fugues;

its dignified choruses, relieved by airs and duets of infinite grace and beauty; the richness of its instrumentation, achieved by means which most modern composers would reject as utterly inadequate to the least ambitious of their requirements; above all, the colossal proportions of its design—these, and a hundred other characteristics into which we have not space to enter, entitle it to rank as one of the finest works, if not the very finest, that the great cantor of the Thomasschule has left, as memorials of a genius as vast as it was original. Whether we criticise it as a work of art, of learning, or of imagination, we find it equally worthy of our respect. It is, moreover, extremely interesting as an historical monument, from the fact that in the opening of its *Credo* it exhibits one of the most remarkable examples on record of the treatment of an ancient *Canto fermo* with modern harmonies and an elaborate orchestral accompaniment. Bach often showed but little sympathy with the traditions of the past. But in this, as in innumerable other instances, he proved his power of compelling everything he touched to obey the dictates of his indomitable will.

While the great German composer was thus patiently working out his hereditary trust, the disciples of the Italian school were entering upon a Ninth Epoch—the last which it will be our duty to consider, since its creative energy is, probably, not yet exhausted —under very different conditions, and influenced by principles which led to very different results. If we have found it necessary to criticise Bach's wonderful production as an oratorio, still more necessary is it that we should describe the masses of this later period

as sacred cantatas. Originating, beyond all doubt, with Durante; treated with infinite tenderness by Pergolesi and Jomelli; endowed with a wealth of graces by the genius of Haydn and Mozart; and still further intensified by the imaginative power of Beethoven and Cherubini—their style has steadily kept pace, step by step, with the progress of modern music; borrowing elasticity from the freedom of its melodies, and richness from the variety of its instrumentation; clothing itself in new and unexpected forms of beauty, at every turn; yet never aiming at the expression of a higher kind of beauty than that pertaining to earthly things, or venturing to utter the language of devotion in preference to that of passion. In the masses of this era we first find the individuality of the composer entirely dominating over that of the school—if, indeed, a school can be said to exist, at all, in an age in which every composer is left free to follow the dictates of his own unfettered taste. It is impossible to avoid recognizing, in Haydn's masses, the well-known features of "The Creation" and "The Seasons"; or, in those of Mozart, the characteristic features of his most delightful operas. Who but the composer of *"Dove sono i bei momenti,"* or the finales to "Don Giovanni" and the "Flauto Magico," could ever have imagined the *Agnus Dei* of the First Mass, or the *Gloria* of the Second? Still more striking is the identity of thought which assimilates Beethoven's *Missa solemnis* to some of the greatest of his secular works; notwithstanding their singular freedom from all trace of mannerism. Mozart makes himself known by the refinement of his delicious phrases; Beethoven, by the depth of his dramatic in-

stinct—a talent which he never turned to such good account as when working in the absence of stage accessories. We are all familiar with that touching episode in the "Battle Symphony," wherein the one solitary fifer strives to rally his scattered comrades by playing *Malbrough s'en va-t-en gucrre*—a feat which, by reason of the thirst and exhaustion consequent upon his wound, he can only accomplish in a minor key. No less touching, though infinitely more terrible, is that wonderful passage of drums and trumpets in the *Dona nobis pacem* of the mass in D, intended to bring the blessings of peace into strongest possible relief, by contrasting them with the horrors of war.

Whether or not the peace to which our attention is thus forcibly directed be really that alluded to in the text, in no wise affects the power of the passage. All that Beethoven intended to express was his own interpretation of the words; and it is in his own strong language, and not in that of the schools, that he expresses it. Cherubini makes equal use of the dramatic element; more especially in his magnificent *Requiem Mass* in D minor, his grand mass in the same key, and his famous mass in A, written for the coronation of Charles X.; but always in a way so peculiarly his own, that the touch of his master hand stands everywhere confessed. In all these great works, and innumerable others, by Weber, Schubert, Hummel, Niedermeyer, Rossini, and Gounod, we find the dramatic form of expression entirely superseding the devotional; uncompromising realism triumphing over the idealism of the older schools; the personal feelings and experiences of the masters overriding the abstract sense of the text. This circumstance makes it ex-

tremely difficult to assign to these creations of genius a true esthetic position in the world of art. Church services in name, they have certainly failed, notwithstanding their universally acknowledged beauties, in securing for themselves a lasting home in the Church. That their use has been tolerated, rather than encouraged, in Rome itself, is proved by the significant fact that not one single note of any one of them has ever once been heard within the walls of the Sistine Chapel. And the reason is obvious. They cast ecclesiastical tradition to the winds; and, substituting for it the ever-varying sentiment of individual minds, present no firm basis for the elaboration of a definite Church style which, like that of the sixteenth century, shall prove its excellence by its stability. Yet, in the midst of the diversity which naturally ensues from this want of a common ideal, it is instructive to notice one bond of union between the older masters and the new, so strongly marked that it cannot possibly be the result of an accidental coincidence. Their agreement in the general distribution of their movements is most remarkable. We still constantly find the *Kyrie* presented to us in three separate divisions. The *Qui tollis* and *Et incarnatus est* are constantly introduced in the form of solemn adagios. The same *Osanna* is almost always made to serve, as in the *Missa papæ Marcelli,* as a conclusion both to the *Sanctus* and to the *Benedictus.* And in this vitality of typical form we find a convincing proof—if one be necessary—that the broad esthetic principles of art are immutable, and calculated to survive, through an indefinite period, the vicissitudes of technical treatment in widely differing schools.

Courtesy Metropolitan Museum of Art.

A MUSICAL CARDINAL
From the Painting by T. Robert-Fleury

CHAPTER XVIII

THE REQUIEM

Works of Palestrina and Vittoria—Other Fine Masses for the Dead—Five Modern Requiems of Deathless Reputation by Mozart, Cherubini, Brahms, and Verdi—The Contrast in Styles of Composition.

A SOLEMN mass of requiem is sung annually in Roman Catholic churches on All Souls' day, November 2, in commemoration of all the faithful departed, and on other occasions, as funeral services, anniversaries, etc.

The requiem takes its name from the first word of the introit—"Requiem æternam dona eis, Domine." When set to music it naturally arranges itself in nine principal sections: (1) The Introit—*Requiem æternam;* (2) the *Kyrie;* (3) the Gradual and Tract —*Requiem æternam* and *Absolve, Domine;* (4) the Sequence, or Prose—*Dies iræ;* (5) the Offertorium—*Domine Jesu Christi;* (6) the *Sanctus;* (7) the *Benedictus;* (8) the *Agnus Dei;* and (9) the Communio—*Lux æterna.* To these are sometimes added (10) the Responsorium, *Libera me,* which, though not an integral portion of the mass, immediately follows it, on all solemn occasions; and (11) the Lectio—*Tædet animam meam,* of which we possess at least one example of great historical interest.

The plain-chant melodies adapted to the nine di-

visions of the mass will be found in the Gradual, together with that proper for the responsorium. The lectio, which really belongs to a different service, has no proper melody, but is sung to the ordinary *Tonus Lectionis.* The entire series of melodies is of rare beauty; and produces so solemn an effect, when sung in unison by a large body of grave equal voices, that most of the great polyphonic composers have employed its phrases more freely than usual, in their requiem masses, either as *Canti fermi,* or in the form of unisonous passages interposed between the harmonized portions of the work. Compositions of this kind are not very numerous; but most of the examples we possess must be classed among the most perfect productions of their respective authors.

Palestrina's *Missa pro Defunctis,* for five voices, first printed at Rome in 1591, is, unhappily, very incomplete, consisting only of the *Kyrie,* the *Offertorium,* the *Sanctus,* the *Benedictus,* and the *Agnus Dei.* We must not, however, suppose that the composer left his work unfinished. It was clearly his intention that the remaining movements should be sung, in accordance with a custom still common at Roman funerals, in unisonous plain chant; and, as a fitting conclusion to the whole, he has left us two settings of the *Libera me,* in both of which the Gregorian melody is treated with an indescribable intensity of pathos.

Next in importance to Palestrina's requiem is a very grand one, for six voices, composed by Vittoria, for the funeral of the Empress Maria, widow of Maximilian II. This fine work—undoubtedly the greatest triumph of Vittoria's genius—comprises all the chief

divisions of the mass, except the sequence, together with the responsorium and lectio; and brings the plain-chant subjects into prominent relief throughout. It was first published at Madrid in 1605—the year of its production. In 1869 the lectio was reprinted at Ratisbon, by Joseph Schrems, in continuation of Proske's "Musica divina." A later cahier of the same valuable collection contains the mass and responsorium; both edited by Haberl, with a conscientious care which would leave nothing to be desired, were it not for the altogether needless transposition with which the work is disfigured, from beginning to end. The original volume contains one more movement—*Versa est in luctum*—which has never been reproduced in modern notation; but, as this has now no place in the Roman funeral service, its omission is not so much to be regretted.

Some other very fine masses for the dead, by Francesco Anerio, Orazio Vecchi, and Giovanni Matteo Asola, are included in the same collection, together with a somewhat pretentious work by Pitoni, which scarcely deserves the enthusiastic eulogium bestowed upon it by Dr. Proske. A far finer composition, of nearly similar date, is Colonna's massive requiem for eight voices, first printed at Bologna in 1684.

Our repertoire of modern requiem masses, if not numerically rich, is sufficiently so in quality to satisfy the most exacting critic. Four only of its treasures have attained a deathless reputation; but these are of such superlative excellence that they may be fairly cited as examples of the nearest approach to sublimity of style that the nineteenth century produced.

The history of Mozart's last work is surrounded by

mysteries which render it scarcely less interesting to the general reader than the music itself is to the student. Thanks to the attention drawn to it by recent writers, the narrative is now so well known that it is needless to do more than allude to those portions of it which tend to assist the critic in his analysis of the composition. Its outline is simple enough. In the month of July, 1791, Mozart was commissioned to write a requiem by a mysterious-looking individual, whom, in the weakness consequent upon his failing health and long-continued anxiety, he mistook for a visitant from the other world. It is now well known that the "Stranger" was really a certain Herr Leutgeb, steward to Count Walsegg, a nobleman residing at Stuppach, who, having lately lost his wife, proposed to honor her memory by foisting upon the world, as his own composition, the finest funeral mass his money could procure. This, however, did not transpire until long after Mozart's death. Suspecting no dishonorable intention on the part of his visitor, he accepted the commission; and strove to execute it, with a zeal so far beyond his strength, that, worn out with overwork and anxieties, and tormented by the idea that he was writing the music for his own funeral, he died while the manuscript remained unfinished. His widow, fearing that she might be compelled to refund the money already paid for the work in advance, determined to furnish the "Stranger" with a perfect copy, at any risk; and, in the hope of accomplishing this desperate purpose, intrusted the manuscript to the Hofkapellmeister, Joseph von Eybler, and afterward to Franz Xavier Süssmayer, for completion. Von Eybler, after a few weak attempts, gave up the task

in despair. Süssmayer was more fortunate. He had watched the progress of the requiem through each successive stage of its development. Mozart had played its various movements to him on the pianoforte, had sung them with him over and over again, and had even imparted to him his latest ideas on the subject only a few hours before his death. Süssmayer was an accomplished musician, intimately acquainted with Mozart's method of working; and it would have been hard if, after having been thus unreservedly admitted into the dying composer's confidence, he had been unable to fill up his unfinished sketches with sufficient closeness of imitation to set the widow's fears of detection at rest. He did, in fact, place in her hands a complete requiem, which Count Walsegg accepted, in the full belief that it was in Mozart's handwriting throughout. The *Requiem* and *Kyrie* were really written by Mozart; but the remainder was skillfully copied from sketches—now generally known as the "Urschriften"—which, everywhere more or less unfinished, were carefully filled in, as nearly as possible in accordance with the composer's original intention.

The widow kept a copy of this manuscript, and later sold it to Messrs. Breitkopf & Härtel, of Leipzig, who printed it, in full score, in 1800. But, notwithstanding the secrecy with which the affair had been conducted, rumors were already afloat calculated to throw grave doubts upon the authenticity of the work. Süssmayer, in reply to a communication addressed to him by Messrs. Breitkopf & Härtel, laid claim to the completion of the *Requiem, Kyrie, Dies iræ,* and *Domine*—of which he said that Mozart had "fully completed the four vocal parts, and

the fundamental bass, with the figuring, but only here and there indicated the *motivi* for the instrumentation"—and asserted that the *Sanctus, Benedictus,* and *Agnus Dei* were entirely composed by himself. This bold statement, however, did not set the dispute at rest. It was many times revived, with more or less acerbity; until, in 1825, Gottfried Weber brought matters to a climax by publishing a virulent attack upon the requiem, which he denounced as altogether unworthy of Mozart, and attributed almost entirely to Süssmayer. To follow the ensuing controversy through its endless ramifications would far exceed our present limits. Suffice it to say that we are now in possession of all the evidence, documentary or otherwise, which seems at all likely to be brought forward on either side. With the assistance of Mozart's widow (then Madame von Nissen), Johann André, of Offenbach, published, in 1826, a new edition of the score, based upon that previously printed by Messrs. Breitkopf & Härtel, but corrected, by careful comparison, in the presence of the Abbé Stadler, with that originally furnished to Count Walsegg, and marked, on the Abbé's authority, with the letters "M." and "S." to distinguish the parts composed by Mozart from those added by Süssmayer.

Next in importance to Mozart's immortal work are the two great requiem masses of Cherubini. The first of these, in C minor, was written for the anniversary of the death of King Louis XVI (January 21, 1793), and first sung, on that occasion, at the Abbey Church of Saint-Denis, in 1817; after which it was not again heard until February 14, 1820, when it was repeated, in the same church, at the funeral of the Duc

de Berri. Berlioz regarded this as Cherubini's greatest work. It is undoubtedly full of beauties. Its general tone is one of extreme mournfulness, pervaded, throughout, by deep religious feeling. Except in the *Dies iræ* and *Sanctus* this style is never exchanged for a more excited one; and, even then, the treatment can scarcely be called dramatic. The deep pathos of the little movement interposed after the last *Osanna,* to fulfill the usual office of the *Benedictus*—which is here incorporated with the *Sanctus*—exhibits the composer's power of appealing to the feelings in its most affecting light.

The second requiem, in D minor, for three male voices, is, in many respects, a greater work than the first; though the dramatic element pervades it so freely that its character as a religious service is sometimes entirely lost. It was completed on September 24, 1836, a few days after the composer had entered his seventy-seventh year. The *Dies iræ* was first sung at the concert of the Conservatoire, March 19, 1837, and repeated on the 24th of the same month. On March 25, 1838, the work was sung throughout. In January of that year Mendelssohn had already recommended it to the notice of the Committee of the Lower Rhine Festival; and in 1872 and 1873 it was sung, as a funeral service, in the Roman Catholic Chapel in Farm Street, London. It is doubtful whether Cherubini's genius ever shone to greater advantage than in this gigantic work. Every movement is replete with interest; and the "whirlwind of sound" which ushers in the *Dies iræ* produces an effect which, once heard, can never be forgotten.

The "German Requiem" of Johannes Brahms is, in

reality, a sacred cantata, composed to words selected from Holy Scripture, in illustration of the joys of the blessed and the glories of the life to come. It prefers no claim to be considered as a religious service, in any sense of the word; and must, therefore, be criticised, like the great mass of Sebastian Bach, as a shorter form of oratorio. So considered, it is worthy of all praise; and exhibits, throughout, a striking originality, very far removed from the eccentricity which sometimes passes under that name, and too frequently consists in the presentation of forms rejected by older composers by reason of their ugliness. The general style is neither dramatic nor sensuously descriptive; but, in his desire to shadow forth the glories of a higher state of existence, the composer has availed himself of all the latest resources of modern music, including the most complicated orchestral effects and choral passages of almost unconquerable difficulty. In the first movement, an indescribable richness of tone is produced by the skillful management of the stringed band, from which the violins are altogether excluded. In the funeral march a strange departure from recognized custom is introduced, in the use of triple time, which the composer has compelled to serve his purpose so completely that the measured tramp of a vast procession is as clearly described and as strongly forced upon the hearer's attention as it could possibly have been by the ordinary means. The next division of the work introduces two choral fugues, founded upon subjects which each embrace a compass of eleven notes, and differ, in many very important points, both of construction and treatment, from the *motivi* employed by other adepts in

this particular style of composition. The *crescendo* which separates these two movements is, at the same time, one of the most beautiful and one of the most fearfully difficult passages in the entire work. No. 4 is an exquisitely melodious slow movement, in triple time; and No. 5, an equally attractive soprano solo and chorus. No. 6 is a very important section of the work, comprising several distinct movements, and describing, with thrilling power, the awful events connected with the resurrection of the dead. Here, too, the fugal treatment is very peculiar; the strongly characteristic minor second in the subject being most unexpectedly represented by a major second in the answer. The finale, No. 7, concludes with a lovely reminiscence of the first movement, and brings the work to an end with a calm pathos which is the more effective from its marked contrast with the stormy and excited movements by which it is preceded.

It is impossible to study this important composition in a truly impartial spirit without arriving at the conclusion that its numerous unusual features are introduced, not for the sake of singularity, but with an honest desire to produce certain effects which undoubtedly are producible when the chorus and orchestra are equal to the interpretation of the author's ideas. The possibility of bringing together a sufficiently capable orchestra and chorus has already been fully demonstrated in Germany and other countries. The "Deutsches Requiem" was first produced at Bremen, on Good Friday, 1868.

Shortly after Rossini's death (November 13, 1868), Verdi suggested that the Italian composers should combine to write a requiem as a tribute to the memory of

the great deceased; the requiem to be performed at the cathedral of Bologna every hundredth year, on the centenary of Rossini's death, and nowhere else and on no other occasion whatever. The project was immediately accepted, and the thirteen numbers of the work, the form and tonality of each of which had been previously determined, were distributed as follows:

1. Requiem æternam (G minor), Buzzola.
2. Dies iræ (C minor), Bazzini.
3. Tuba mirum (E♭ minor), Pedrotti.
4. Quid sum miser (A♭ major), Cagnoni.
5. Recordare (F major), Ricci.
6. Ingemisco (A minor), Mini.
7. Confutatis (D major), Bouchenon.
8. Lacrymosa (G major, C minor), Coccia.
9. Domine Jesu (C major), Gaspari.
10. Sanctus (D♭ major), Plantania.
11. Agnus Dei (F major), Petrella.
12. Lux æterna (A♭ major), Mabellini.
13. Libera me (C minor), Verdi.

The several numbers were duly set to music and sent in, but, as might have been expected, when performed in an uninterrupted succession they were found to want the unity and uniformity of style that is the *sine qua non* of a work of art; and though every one had done his best, there were too many different degrees of merit in the several parts; so that, without assigning any positive reason, the matter was dropped, and after a while each number was sent back to its author. But Alberto Mazzucato, of Milan, who had first seen the complete work, was so much struck by Verdi's "Libera me" as to write him a letter stating the

impression he had received from that single number, and entreating him to compose the whole requiem. Shortly after this, Alessandro Manzoni died at Milan; whereupon Verdi offered to write a requiem for the anniversary of Manzoni's death; and this is the work the last movement of which was originally composed for the requiem of Rossini.

It is quite safe to assert that no special form can be declared to be the only one suitable for sacred music, and that even Bach and Handel wrote their masterpieces as they did because that was the then universally accepted style of composition. There is certainly something in the *stilo fugato* nobler and sterner than in a purely melodic composition; still, we know that even simple melodies rouse high and noble feelings, and we see no objection to the praises of God being sung in melodies, instead of "chorales," or "fugatos," or Gregorian themes. Verdi's requiem, it has been said, puts the hearer too often in mind of the stage; its melodies would do as well for an opera; its airs, duets, and concerted pieces would be wonderfully effective in "Rigoletto," "Trovatore," and "Aïda," and are therefore too vulgar to be admitted in a sacred composition, in which everything that has any connection with earth must be carefully avoided. But this is others' judgment and not the composer's. Did Palestrina choose for his sacred music a different style from the one in which he wrote his madrigals? Did not Handel in "The Messiah" itself adapt the words of the sacred text to music that he had previously written with other intentions? And why should not Verdi be allowed to do as they did, and give vent to his feelings in the way that is most familiar to him? Of

all branches of art there is one that must necessarily be in accordance with the feelings of the multitude, and that is religious art; and on that ground we think that Verdi was justified in setting the requiem to music in a style that is almost entirely popular. Whether it was possible for him, or will be possible for others to do better while following the same track, we willingly leave the music critics to decide.

CHAPTER XIX

THE MOTET

Variation in the Polyphonic Style Due to Greater Simplicity—Text Either from the Office Books or Scripture—Modern Motets Really Nothing More than Sacred Cantatas—Profitable Practice for Polyphonic Singers.

IN modern usage the word "motet" is restricted to music intended to be sung at high mass, either as a substitute for, or immediately after, the plain-chant offertorium for the day. As a rule the text is chosen from the office books or from Scripture.

This definition, however, extends no further than the conventional meaning of the word. Its origin involves some very grave etymological difficulties, immeasurably increased by the varied mode of spelling adopted by early writers. For instance, the form *motulus* can scarcely fail to suggest a corruption of *modulus*—a cantilena, or melody; and, in support of this derivation, we may remind our readers that in the thirteenth and fourteenth centuries, and even earlier, the terms *motetus* and *motellus* were constantly applied to the voice-part afterward called *medius* or *altus*. On the other hand, the idea that the true etymon is supplied by the Italian word *mottetto,* diminutive of *motto,* and equivalent to the French *mot,* or *bon mot,* a jest, derives some color from the fact that it was unquestionably applied, in the first instance, to a cer-

tain kind of profane music, which, in the thirteenth century, was severely censured by the Church, in common with the *rondellus,* another kind of popular melody, and the *conductus,* a species of secular song, in which the subject in the tenor was original, and suggested the other parts, after the manner of the *guida* of a canon. Again, it is just possible that the varying orthography to which we have alluded may, originally, have involved some real distinction no longer recognizable. But in opposition to this view it may be urged that the charge of licentiousness was brought against the motet under all its synonyms, though ecclesiastical composers continued to use its themes as *Canti fermi* as long as the polyphonic schools remained in existence—to which circumstance the word most probably owes its present conventional signification.

The earliest purely ecclesiastical motets of which any certain record remains to us are those of Philippus de Vitriaco, whose "Ars compositionis de Motetis," preserved in the Paris Library, is believed to have been written between the years 1290 and 1310. Morley tells us that the motets of this author "were for some time of all others best esteemed and most used in the Church." Some others, scarcely less ancient, are printed in Gerbert's great work "De Cantu et musica sacra"—rude attempts at two-part harmony, intensely interesting as historical records, but intolerable to cultivated ears.

Very different from these early efforts are the productions of the period which, in our chapters on the mass, we have designated as the First Epoch of practical importance in the history of polyphonic music—a

period embracing the closing years of the thirteenth century and the first half of the fourteenth, and represented by the works of Dufay, Dunstable, Binchois, and other masters, whose compositions are chiefly known through the richly illuminated volumes that adorn the library of the Sistine Chapel, in which they are written, in accordance with the custom of the Pontifical Choir, in characters large enough to be read by the entire body of singers, at one view. These works are full of interest; and, like the earliest masses, invaluable as studies of the polyphonic treatment of the modes.

Equally interesting are the productions of the Second Epoch, extending from the year 1430 to about 1480. The typical composers of this period were Okeghem, Caron, Gaspar, Antonius de Fevin, Obrecht, and Bassiron, in whose works we first begin to notice a remarkable divergence between the music adapted to the motet and that set apart for the mass. From the time of Okeghem, the leader of the school, till the middle of the sixteenth century, composers seem to have regarded the invention of contrapuntal miracles as a duty which no one could avoid without dishonor. For some unexplained reason they learned to look upon the music of the mass as the natural and orthodox vehicle for the exhibition of this peculiar kind of ingenuity; while in the motet they were less careful to display their learning, and more ready to encourage a certain gravity of manner, far more valuable, from an esthetic point of view, than the extravagant complications which too often disfigure the more ambitious compositions they were intended to adorn. Hence it frequently happens that in the motets of this period

we find a consistency of design, combined with a massive breadth of style, for which we search in vain in contemporary masses.

The compositions of the Third Epoch exhibit all the merits noticeable in those of the First and Second, enriched by more extended harmonic resources, and a far greater amount of technical skill. It was during this period, comprising the last two decades of the fifteenth century and the first two of the sixteenth, that the great masters of the Flemish school, excited to enthusiasm by the matchless genius of Josquin de Près, made those rapid advances toward perfection which, for a time, placed them far above the musicians of any other country in Europe, and gained for them an influence which was everywhere acknowledged with respect, and everywhere used for pure and noble ends. The motets bequeathed to us by these earnest-minded men are, with scarcely any exception, constructed upon a *Canto fermo,* supplied by some fragment of grave plain chant, or suggested by the strains of some well-known secular melody. Sometimes this simple theme is sung by the tenor, or some other principal voice, entirely in longs and breves, while other voices accompany it in florid counterpoint, with every imaginable variety of imitation and device. Sometimes it is taken up by the several voices in turn, after the manner of a fugue or canon, without the support of the continuous part, which is only introduced in broken phrases, with long rests between them. When, as is frequently the case, the motet consists of two movements—a *Pars prima* and *Pars secunda*—the *Canto fermo* is sometimes sung by the tenor, first in the ordinary way, and then backward,

in retrograde imitation, *cancrizans*. In this, and other cases, it is frequently prefixed to the composition on a small detached stave, and thus forms a true *motto* to the work, to the imitations of which it supplies a veritable key, and in the course of which it is always treated in the same general way. But side by side with this homogeneity of mechanical construction we find an infinite variety of individual expression. Freed from the pedantic trammels which at one period exercised so unhealthy an influence upon the mass, the composer of the motet felt bound to give his whole attention to a careful rendering of the words, instead of wasting it, as he would certainly have done under other circumstances, upon the concoction of some astounding inversion or inscrutable canon. Hence, the character of the text frequently offers a tolerably safe criterion as to the style of work; and we are thus enabled to divide the motets, not of this epoch only, but of the preceding and following periods also, into several distinct classes, each marked by some peculiarity of more or less importance.

Nowhere, perhaps, do we find more real feeling than in the numerous motets founded on passages selected from the Gospels, such as Jacobus Vaet's "Egressus Jesus," Jahn Gero's renderings of the parable of the Pharisee and the Publican, and others of similar intention. The treatment of these subjects, though exhibiting no trace of the dramatic element, is highly characteristic, and shows a deep appreciation of the sense of the sacred text, embracing every variety of expression, from the triumphant praises of the *Magnificat* to the deep sadness of the Passion of our Lord. The oldest known example of the former subject,

treated in the motet style, is a *Magnificat* for three voices, by Dufay. One of the earliest renderings of the latter is Obrecht's "Passio D. N. J. C. secundum Matthæum," a work full of the deepest pathos, combined with some very ingenious part-writing. Scarcely less beautiful is the later "Passio secundum Marcum," by Johannes Galliculus; and Loyset Compère has left us a collection of Passion motets of extraordinary beauty.

The Book of Canticles was also a fruitful source of inspiration. Among the finest specimens extant are three by Johannes de Lynburgia (John of Limburg) —"Surge propera," "Pulcra es anima mea," and "Descende in hortum meum"; Dufay's "Anima mea liquefacta est"; a fine setting of the same words, by Enrico Isaac; Antonius de Fevin's "Descende in hortum meum"; and, among others, by Craen, Gaspar, Josquin de Près, and the best of their compatriots, a remarkably beautiful rendering of "Quam pulcra es anima mea," for grave equal voices, by Mouton.

A host of beautiful motets were written in honor of Our Lady, and all in a style of peculiarly delicate beauty; such as Dufay's "Salve Virgo," "Alma Redemptoris," "Ave Regina," and "Flos florum, fons amorum"; Brasart's "Ave Maria"; Binchois's "Beata Dei genitrix"; Arcadelt's "Ave Maria"; several by Brumel and Loyset Compère; and a large number by Josquin de Près, including the beautiful little "Ave vera virginitas."

The Lamentations of Jeremiah have furnished the text of innumerable beautiful movements in the motet style, by Joannes Tinctor, Hykaert, Gaspar, Pierre de la Rue, Agricola, and, above all, Carpen-

trasso, whose Lamentations were annually sung in the Sistine Chapel, until, in the year 1587, they were displaced to make room for the superb compositions of Palestrina.

The greater festivals of the Church, as well as those of individual saints, gave occasion for the composition of countless motets, among which must be reckoned certain sequences, set, in the motet style, by some of the great composers of the fifteenth and sixteenth centuries; notably a "Victimæ paschali," by Josquin de Près, founded on fragments of the old plain-chant melody, interwoven with the popular rondelli "D'ung aultre amer" and "De tous biens pleine," and a "Stabat Mater" by the same writer, the *Canto fermo* of which is furnished by the then well-known secular air "Comme femme."

Less generally interesting than the classes we have described, yet not without a special historical value of their own, are the laudatory motets dedicated to princes and nobles of high degree by the maestri attached to their respective courts. Among these may be cited Clemens non Papa's "Cæsar habet naves" and "Quis te victorem dicat," inscribed to Charles V.; Adrian Willaert's "Argentum et aurum"; and many others of like character.

Finally, we are indebted to the great masters of the fifteenth and sixteenth centuries for a large collection of *Næniæ*, or funeral motets, which are scarcely exceeded in beauty by those of any other class. The service for the dead has been treated, by composers of all ages, with more than ordinary reverence. In the infancy of descant, the so-called organizers who were its recognized exponents did all they could to make

the "Officium Defunctorum" as impressive as possible; and, acting up to their light, endeavored to add to its solemnity by the introduction of discords which were utterly forbidden in *organum* of the ordinary kind. Hence arose the doleful strain anciently called "Litaniæ mortuorum discordantes."

The dirge of Josquin de Près in memory of his departed friend and tutor Okeghem is founded on the plain-chant melody of "Requiem æternam," which is sung in breves and semibreves by the tenor, to the original Latin words, while the four other voices sing a florid counterpoint to some French verses, beginning "Nymphes des boir, Déesses des fontaines." It was printed at Antwerp in 1544; and presents so many difficulties to the would-be interpreter, that Burney declares himself "ashamed to confess how much time and meditation" it cost him. The simple harmonies of the peroration, "Requiescat in pace," are touchingly beautiful.

The earliest printed copies of the motets we have described were given to the world by Ottaviano dei Petrucci, who published a volume, at Venice, in 1502, called "Motette, A. numero trentatre"; another, in 1503, called "Motetti de passioni, B."; a third, in 1504, called "Motetti, c. C."; a fourth, in 1505, "Motetti libro quarto"; and, in the same year, a book, for five voices, "Motetti e cinque libro primo," which, notwithstanding the promise implied in its title, was not followed by the appearance of a companion volume. In 1511 the inventor of printed music removed to Fossombrone; where, between the years 1514 and 1519, he published four more volumes of motets, known, from a figure engraved on the title-page, as the "Motetti

della Corona." In 1538 Antonio Gardano published, at Venice, a collection, called—also from a figure on its title-page—"Motetti del Frutto." These were pirated, at Ferrara, under the name of "Motetti della Scimia," with the figure of an ape devouring a fruit; whereupon Gardano issued a new volume, with the figure of a lion and bear devouring an ape. Between the years 1527 and 1536 nineteen similar volumes were issued, in Paris, by Pierre Attaignant; and many more were printed, in the same city, by Adrian le Roy and Robert Ballard. These collections, containing innumerable works by all the great composers of the earlier periods, are of priceless worth. Of some of Petrucci's only one copy is known to exist, and that, unhappily, incomplete. The library of the British Museum possesses his Second, Third, and Fourth Books of "Motetti della Corona," besides his First and Third Books of Josquin's masses, and the First of Gardano's "Motetti del Frutto"; and this, taking into consideration the splendid condition of the copies, must be regarded as a very rich collection indeed.

During the Fourth Epoch—embracing the interval between the death of Josquin de Près, in 1521, and the production of the *Missa Papæ Marcelli,* in 1565—the development of the motet coincided so closely with that of the mass that it seems necessary to add but very little to the chapters already given upon that subject. The contemporaneous progress of the madrigal did, indeed, exercise a healthier influence upon the former than it could possibly have done in presence of the more recondite intricacies common to the latter; but certain abuses crept into both. The evil habit of mixing together irrelevant words increased to such an

extent that among the curiosities preserved in the library of the Sistine Chapel we find motets in which every one of the five voices is made to illustrate a different text throughout. In this respect, if not in others, an equal amount of deterioration was observable in both styles.

The Fifth Epoch—extending from the year 1565 to the beginning of the following century—witnessed the sudden advance of both branches of art to absolute perfection; for Palestrina, the brightest genius of the age, was equally great in both, and has left us motets as unapproachable in their beauty as the *Missa Papæ Marcelli*. The prolific power of this delightful composer was no less remarkable than the purity of his style. The seven books of motets printed during his lifetime contain two hundred and two compositions, for four, five, six, seven, and eight voices, among which may be found numerous examples of all the different classes we have described. About a hundred others, including thirteen for twelve voices, are preserved, in manuscript, in the Vatican Library, and among the archives of the Pontifical Chapel, the Lateran Basilica, St. Maria in Vallicella, and the Collegium Romanum; and there is good reason to believe that many were lost through the carelessness of the maestro's son, Igino. Beginning in 1862, Messrs. Breitkopf & Härtel, of Leipzig, have completed the publication of Palestrina's works, which are thus made available for students and general readers interested in the productions of this admirable master.

Palestrina's greatest contemporaries in the Roman school were Vittoria, whose motets are second only in importance to his own, Morales, Felice and Fran-

cesco Anerio, Bernadino and Giovanni Maria Nanini, Luca Marenzio, and Francesco Suriano. The honor of the Flemish school was supported, to the last, by Orlando di Lasso, a host in himself. The Venetian school boasted, after Willaert, Cipriano di Rore, Andrea and Giovanni Gabrieli, and, especially, Giovanni Croce, the originality of whose style was only exceeded by its wonderful delicacy and sweetness.

In England the motet was cultivated, with great success, by some of the best composers of the best period. The "Cantiones sacræ" of Tallis and Byrd will bear comparison with the finest productions of the Roman or any other school, those of Palestrina alone excepted. And besides these there are a number of beautiful motets by Dr. Tye, John Taverner, John Shepherd, Dr. Fayrfax, Robert Johnson, John Digon, John Thorne, and several other writers not unknown to fame. Though the Latin motet was, as a matter of course, banished from the services of the Anglican Church after the change of religion, its style still lived on in the full anthem, of which so many glorious examples have been handed down in cathedral choir-books; for the full anthem is a true motet, notwithstanding the language in which it is sung; and it is certain that some of the purest specimens of the style were originally written in Latin, and adapted to English words afterward—as in the case of Byrd's "Civitas sancti tui," now always sung as "Bow thine ear, O Lord." Orlando Gibbons's first (and only) set of "Madrigals and Motetts," printed in 1612, furnishes a singular return to the old use of the word. They are all secular songs.

The Sixth Epoch, beginning with the early years of

the seventeenth century, was one of sad decadence. The unprepared dissonances introduced by Monteverde sapped the very foundations of the polyphonic schools, and involved the motet, the mass, and the madrigal in a common ruin. Men like Claudio Casciolini and Gregorio Allegri did their best to save the grand old manner; but after the middle of the century no composer did it full justice.

The Seventh Epoch inaugurated a new style. During the latter half of the seventeenth century instrumental music made a rapid advance; and motets with instrumental accompaniments were substituted for those sung by voices alone. In these, the old ecclesiastical modes were naturally abandoned in favor of the modern tonality; and as time progressed, Alessandro Scarlatti, Leo, Durante, Pergolesi, and other men of nearly equal reputation, produced really great works in the new manner, and thus prepared the way for still greater ones.

The chief glories of the Eighth Epoch were confined to Germany, where Reinhard Keiser, the Bach family—with Johann Christoph and Johann Sebastian at its head—Graun, and Hasse clothed the motet in new and beautiful forms which were turned to excellent account by Homilius and Rolle, Wolf, Hiller, Fasch, and Schicht. The motets written by J. S. Bach are too well known to need a word of description—known well enough to be universally recognized as artistic creations of the highest order, quite unapproachable in their own peculiar style. With Handel's motets few musicians were familiar until, in the last century, the German Handel Society rescued them from oblivion. These compositions are extraordinarily

beautiful, filled with the youthful freshness of the composer's early manner. Besides a "Salve Regina," the manuscript of which is preserved in the Royal Library at Buckingham Palace, we possess a "Laudate pueri," in D, used as an introduction to the Utrecht Jubilate; another in F, a "Dixit Dominus," a "Nisi Dominus," and, best of all, a lovely "Silete venti," for soprano solo, with accompaniments for a stringed band, two oboes, and two bassoons, the last movement of which, "Dulcis amor, Jesu care," was introduced in "Israel in Egypt," on its second revival, in 1756, adapted to the words "Hope, a pure and lasting treasure."

Of the Ninth, or Modern Epoch, we have but little to say. The so-called motets of the last century have no real claim to any other title than that of sacred cantatas. They were, it is true, originally intended to be sung at high mass; but the "Insanæ et vanæ curæ" of Haydn, the "Splendente te Deus" of Mozart, and the "O salutaris" of Cherubini, exquisitely beautiful as they are, when regarded simply as music have so little in common with the motet in its typical form that one can scarcely understand how the name ever came to be bestowed upon them. The motets of Mendelssohn, again, have but little affinity with these—indeed, they can scarcely be said to have any; for, in spite of the dates at which they were produced, they may more fairly be classed with the great works of the Eighth Epoch, to which their style very closely assimilates them. We need scarcely refer to his three motets for treble voices, written for the Convent of Trinita de' Monti, at Rome, as gems of modern art.

All that we have said in a former chapter on the

traditional manner of singing the polyphonic mass applies with equal force to the motet. It will need an equal amount of expression and an equal variety of coloring; and as its position in the service is anterior to the Elevation of the Host, a vigorous *forte* will not be out of place, when the sense of the words demands it. It would scarcely be possible to find more profitable studies for the practice of polyphonic singing than the best motets of the best period.

CHAPTER XX

THE CHORALE

Origin of the Chorale—Its Rapid Spread—Sources—Famous Chorales—Organ Accompaniment.

THE chorale is a form of sacred choral song (*cantus choralis*) which may almost be said to belong exclusively to the reformed Church of Germany, in which it originated. Luther introduced a popular element into worship by writing hymns in the vernacular and wedding them to rhythmic music, which should appeal to the people in a new and more lively sense than the old-fashioned unrhythmic Church music. The effect was as great (with all due respect to the different quality of the lever) as that of the "Marseillaise" in France, or of great national songs in other countries.

It cannot be doubted that no insignificant share in the rapid spread of the new ideas was owing to the inspiriting and vigorous hymns which seemed to burst from the hearts of enthusiastic and earnest men of whom Luther was the chief. The movement passed rapidly over Germany, and produced in a short time a literature of sacred hymns and tunes which cannot be surpassed for dignity and simple devotional earnestness. Luther and his friend Walther brought out a collection at Erfurt in 1524, which was called the "Enchiridion," or handbook. Though not absolutely the first, it

was the most important early collection, and had a preface by Luther himself. A great number of collections appeared about the same time in various parts of Germany, and collections continued to appear till the latter part of the seventeenth century, when, from political as well as religious circumstances, the stream of production became sluggish, and it soon stopped altogether.

The sources of the chorales were various; great numbers were original, but many were adapted from the old Church tunes, and some were from altogether secular sources. For instance, the chorale "Der Du bist drei" is from the ancient "O beata lux Trinitatis"; and "Allein Gott in der Höh' sei Ehr," which Mendelssohn uses in a modified form in "St. Paul," is also based upon a hymn of the Roman Church. On the other hand "Herr Christ der einig' Gott's Sohn" is taken from a secular tune, "Ich hört' ein Fräulein klagen"; and "Herzlich thut mich verlangen," which appears several times in Bach's "Matthäus-Passion"—for instance to the words "O Haupt voll Blut und Wunden"—is taken from a secular tune, "Mein Gemüth ist mir verwirret."

Of many of the chorales it is difficult to fix the origin. That generally known to us as Luther's Hymn ("Es ist gewisslich") cannot with probability be attributed to him; and there is some doubt as to whether the famous "Ein' feste Burg," which Meyerbeer took as the text of "The Huguenots," and Mendelssohn used in his "Reformation" symphony, Wagner in his "Kaiser Marsch," and Bach in various ways in his cantata to the same words, is really by the great reformer.

The most prolific composer of chorales was Johann Crüger, who was born some time after Luther's death. One of his, "Nun danket alle Gott," is best known from its use by Mendelssohn in his "Lobgesang."

The chorale which Mendelssohn uses in "St. Paul," at the death of Stephen, is by Georg Neumark, who also wrote the original words to it. In the preface to Bennett and Goldschmidt's "Chorale Book for England" this tune is said to have been so popular that in the course of a century after its first appearance no less than four hundred hymns had been written to it.

A very famous collection of tunes was published in Paris in 1565 by Claude Goudimel. Most of these soon found their way into the German collections, and became naturalized. Among them was the tune known as the "Old Hundredth." Its first appearance seems to have been in a French translation of the Psalms with music by Marot and Beza, published at Lyons in 1563. Many of the tunes in Goudimel's collection were from secular sources.

The custom of accompanying chorales on the organ, and of playing and writing what were called figured chorales, caused great strides to be made in the development of harmony and counterpoint, and also in the art of playing the organ; so that by the latter part of the seventeenth century Germany possessed the finest school of organists in Europe, one also not likely to be surpassed in modern times.

CHAPTER XXI

THE ANTHEM

The Culminating Point of Ritual Music in Anglican Churches, in which it Takes the Place of the Motet—Long List of English Composers from Elizabeth to Victoria, Broken only by the Great Rebellion.

THE anthem is to the Anglican Church what the motet has always been to the Roman Catholic, except that it has acquired even greater musical importance. A mere catalogue of modern anthems and their composers would fill a considerable volume, and it must suffice to trace the history of this form of sacred composition, and refer by name only to the best works of the best masters.

The idea of responsive singing, choir answering to choir, or choir to priest, seems inherent in the term "antiphon," and was formerly conveyed by it; but this as a necessary element has disappeared in our more Anglicized synonym "anthem." This word—after undergoing several changes in its Anglo-Saxon and Early-English forms, readily traceable in Chaucer and those writers who preceded and followed him, and subsequently used by Shakespeare, Milton, and others—has at length acquired a meaning equally distinctive and widely accepted. It now signifies a musical composition, or sacred motet, usually set to verses of the Psalms, or other portions of Scripture, or the liturgy,

and sung as an integral part of public worship. If it be not possible so to trace the word etymologically as to render it "the flower of song," as some scholars have wished, yet the anthem itself in an artistic aspect, and when represented by its finest examples, may justly be regarded as the culminating point of the daily ritual music of the Anglican Church.

Anthems are commonly described as either "full," "verse," "solo," or "for a double choir"; the two former terms correspond to "tutti" and "soli" in current technical phraseology. In his valuable work "The Choral Service of the Church" Dr. Jebb makes a distinction between "full anthems, properly so called, which consist of chorus alone, and the full anthem with verses; these verses, however, which form a very subordinate part of the compositions, do not consist of solos or duets, but for the most part of four parts, to be sung by one side of the choir. In the verse anthem the solos, duets, and trios have the prominent place; and in some the chorus is a mere introduction or finale."

Nothing can be more various in form, extent, and treatment than the music of "the anthem" as at present heard in churches and cathedrals. Starting at its birth from a point but little removed from the simplicity of the psalm or hymn tune, and advancing through various intermediate gradations of development, it has frequently in its later history attained large dimensions; sometimes combining the most elaborate resources of counterpoint with the symmetry of modern forms, together with separate organ, and occasionally orchestral, accompaniment. In its most developed form the anthem is peculiarly and characteristically an English

species of composition, and is perhaps the highest and most individual point which has been reached by English composers.

The recognition of the anthem as a stated part of divine service dates from early in Elizabeth's reign; when were issued the Queen's "Injunctions," granting permission for the use of "a hymn or such like song in churches." A few years later the word "anthem" appears in the second edition of Day's choral collection, entitled "Certain Notes set forth in four and five Parts to be sung at the Morning and Evening Prayer and Communion"; and at the last revision of the Prayer-Book in 1662 the word appeared in that rubric which assigns to the anthem the position it now occupies in Matins and Evensong. Only one year later than the publication of the "Injunctions" Strype gives probably the earliest record of its actual use, at the Chapel Royal on mid-Lent Sunday, 1560: "And, Service concluded, a good Anthem was sung." (The prayers at that time ended with the third collect.) Excepting during the Great Rebellion, when music was banished and organs and choir-books destroyed, the anthem has ever since held its place in choral service. At the present day, so far from there being any prospect of its withdrawal, there seems to exist an increasing love for this special form of sacred art, as well as an earnest desire to invest its performance always, and particularly on festivals, with all attainable completeness and dignity.

Ever since the Reformation anthems have been composed by well-nigh all the eminent masters that Great Britain has produced, from Tye and his contemporaries onward to Gibbons, Purcell, Boyce, Attwood,

Courtesy Metropolitan Museum of Art, N. Y.

IN THE ORGAN LOFT

From the Painting by Henri Lerolle

and Sterndale Bennett. The history of the anthem accordingly can only be completely told in that of music itself. The following attempt at classification, and references to examples, may serve in some measure to illustrate the subject.

EARLY SCHOOL, 1520-1625.—Tye, Tallis, Byrd, Gibbons. The vagueness of tonality anciently prevalent begins in the music of Tye to exhibit promise of settlement; while in that of Gibbons it almost entirely disappears. Tye's anthem "I will exalt Thee, O Lord" is remarkable in this respect, as well as for its general clearness and purity of harmony. Of Tallis's style "I call and cry" and "All people that on earth do dwell" are good examples. "Bow thine ear" and "Sing joyfully," Byrd, with "Hosanna," "Lift up your heads," "O clap your hands together," and "Almighty and everlasting God," Gibbons, are assuredly masterpieces of vocal writing; which can never grow out of date. Most of the anthems of this period are "full"; "verse" or "solo" anthems, however, are at least as old as the time of Gibbons. Sir Frederick Ouseley has done good service to the cause of Church music and the memory of the "English Palestrina" by his publication of a "Collection of the Sacred Compositions of Orlando Gibbons." In this interesting and most valuable work will be found (besides several "full" anthems, and other matter) not less than twelve "verse" anthems, some of which have solos; none of these are contained in Boyce's "Cathedral Music," and all may probably be reckoned among the earliest known specimens of this kind of anthem. The employment of instruments in churches as an accompaniment to the singers dates as far back as the fourth century, when

St. Ambrose introduced them into the cathedral service at Milan. Later on, some rude form of organ began to be used; but only to play the plain song in unison or octaves with the voices, as is now often done with a serpent or ophicleide in French choirs. It seems to be beyond doubt that the use of some kind of instrumental accompaniment. in churches preceded that of the organ. During our First Period it would seem that anthems when performed with any addition to the voices of the choir were always accompanied by such bow instruments as then represented the infant orchestra. "Apt for viols and voices" is a common expression on the title-pages of musical publications of this age. The stringed-instrument parts were always in unison with the voices, and had no separate and independent function, except that of filling up the harmony during vocal "rests," or occasionally in a few bars of brief symphony. Before the Restoration, according to Dr. Rimbault, "verses" in the anthems "were accompanied with viols, the organ being used only in the full parts." The small organs of this period were commonly portable; a fact which seems to indicate that such instrumental aid as was employed to support the singers was placed in close proximity to them: an arrangement so natural, as well as desirable, that it is surprising to find it ever departed from in the present day.

SECOND PERIOD, 1650-1720.—Pelham Humfrey, Wise, Blow, Henry Purcell, Croft, Weldon, Jeremiah Clarke. Such great changes in the style and manner of anthem-writing are observable in all that is here indicated, that a new era in the art may be said to have begun. Traceable, in the first instance, to the taste and fancy of Humfrey and his training under Lulli,

this was still more largely due to the renowned Purcell, whose powerful genius towers aloft, not only among his contemporaries, but in the annals of all famous men. The compositions of this period are mostly distinguished by novelty of plan and detail, careful and expressive treatment of the text, daring harmonies, and flowing ease in the voice parts; while occasionally the very depths of pathos seem to have been sounded. The following may be mentioned as specimens of the above masters: "Hear, O heavens" and "O Lord my God," Humfrey; "Prepare ye the way" and "Awake, awake, put on thy strength," Wise; "I was in the Spirit" and "I beheld, and lo!" Blow; "O give thanks," "O God, Thou hast cast us out," and "O Lord God of Hosts," Purcell; "God is gone up," "Cry aloud and shout" (from "O Lord, I will praise Thee"), and "Hear my prayer, O Lord," Croft; "In Thee, O Lord" and "Hear my crying," Weldon; and "I will love Thee" and "O Lord God of my salvation," Clarke. While all these pieces are more or less excellent, several of them can only be described in the language of unreserved eulogy. As the "full" anthem was most in vogue in the former period, so in this the "verse" and "solo" anthem grew into favor. It seems to have been reserved for Purcell, himself through life a "most distinguished singer," to bring to perfection the airs and graces of the "solo" anthem.

During this period instrumental music began to assume new and individual importance, and to exercise vast influence upon the general progress of the art. Apart from the frequent employment of instrumental accompaniments by anthem composers, the effect of such additions to the purely vocal element upon their

style and manner of writing is clearly traceable from the time of Pelham Humfrey downward.

Some interesting notices of this important change and of the general performance of anthems in the Chapel Royal may be gleaned from the diaries of Pepys and Evelyn. To quote a few: Pepys, speaking of Christmas day there in 1662, says, "The sermon done, a good anthem followed with vialls, and the King came down to receive the Sacrament." Under the date November 22, 1663, recording his attendance at the chapel, the writer says: "The anthem was good after sermon, being the fifty-first psalme, made for five voices by one of Captain Cooke's boys, a pretty boy, and they say there are four or five of them that can do as much. And here I first perceived that the King is a little musical, and kept good time with his hand all along the anthem." Evelyn, on December 21, 1663, mentions his visit to the chapel, and records it in the following important passage: "One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the *first* time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skillful!"

The development of the simple stringed quartet of Charles the Second's royal band was rapid and important. Purcell himself wrote trumpet parts to his celebrated "Te Deum," and in 1755 Boyce added hautboys, bassoons, and drums to the score. Handel's

Chandos anthems were variously instrumented; among them, in addition to the stringed quartet, are parts for flutes, oboes, bassoons, and trumpets; though all these instruments are not combined in any single piece. After this, with Haydn and Mozart shining high in the musical firmament, it was but a short and easy step to the complete grand orchestra of Attwood's coronation anthems.

THIRD PERIOD, 1720-1845.—Greene, Boyce, W. Hayes, Battishill, Attwood, Walmisley. At the beginning of this period the anthem received little accession of absolute novelty; yet, probably owing to the influence of Handel, it found able and worthy cultivators in Greene and several of his successors. "I will sing of Thy power" and "O clap your hands," Greene; "O give thanks," and the first movement of "Turn Thee unto me," Boyce; with "O worship the Lord" and "Praise the Lord, O Jerusalem," Hayes, are admirable examples of these several authors. To Battishill we owe one work of eminent and expressive beauty: his "Call to remembrance" seems like a conception of yesterday, so nobly does it combine the chief merits of our best modern Church composers with the skill and power of the elder masters. "Withdraw not Thou" and "Grant, we beseech Thee," Attwood, with "Remember, O Lord" and "O give thanks," Walmisley, belong almost to the present day. With names so familiar in "quires and places where they sing" this brief record of notable anthem-writers of the past may be fitly closed.

The number of anthems composed previously to 1780, and scattered among the manuscript part-books of cathedral libraries, considerable though it be,

represents but imperfectly the productive powers of the old-English school. It is probable that many hundreds of such pieces have been irretrievably *lost,* either by the sacrilegious hand of the spoiler or the culpable neglect of a mean parsimony. Of the seventy-one anthems written by Blow, and sixty by Boyce, as composers to the Chapel Royal, how few remain, or at least are accessible! And, to glance farther back, where are the missing outpourings of the genius of Orlando Gibbons, or the numerous "composures" of all his fertile predecessors? The principal treasures actually preserved to us are contained, for the most part, in Day's collection, already mentioned, Barnard's "Church Music," the volumes of Tomkins, Purcell, Croft, Greene, and Boyce, the collections of Boyce, Arnold, and Page in print, and of Aldrich, Hawkins, and Tudway in manuscript, that of the twenty-two anthems of the madrigalian era, edited by Dr. Rimbault for the Musical Antiquarian Society, and Sir Frederick Ouseley's edition of Gibbons already mentioned.

Foremost among all foreign contributions to the English school of Church music must be placed the twelve anthems written by Handel for his princely patron the Duke of Chandos. Standing apart from any similar productions composed on English soil to texts from the English Bible and for the chapel of an English nobleman, these works of England's great adopted son may justly be claimed as part of her rich inheritance of sacred art. Belonging to a class suited for special occasions are the funeral and coronation anthems of the same master. These, together with Mendelssohn's stately yet moving psalms and anthems —some of them also composed to English words—may

be legitimately adopted as precious additions to the native store of choral music.

Widely different from such genuine compositions are those adaptations, in the first instance from Handel by Bond, and later on from masses and other works, which have found their way into use in England. Whether in these we regard the application of strange words to music first inspired by other and widely different sentiments, or consider the affront to art involved in thus cutting and hacking the handiwork of a deceased master (even in his lightest mood) for the sake of pretty phrases or showy passages, such adaptations are radically bad and repugnant to all healthy instincts and true principles of feeling and taste.

Concerning the choice of the anthem the same clerical and high authority before quoted remarks that "it ought to be a matter of deliberate and religious study"; and being a "prescribed part of the service, every notion of ecclesiastical propriety dictates that it should harmonize with some portion of the service of the day." Dr. Jebb further says that at each of the particular seasons of the year it would be well to have a fixed canon as to the anthems from which a selection should invariably be made." These opinions carry conviction with them, and therefore need no enforcement.

In counterpoint and its concomitants, the great works of former ages will scarcely ever be equaled, still less surpassed. Yet, while the English Church can reckon among recent writers S. S. Wesley, whose anthems, whether for originality, beauty, or force, would do honor to any school or country, together

with the genial and expressive style of Sir John Goss, and the facile yet masterly art of Sir Frederick Ouseley, not to mention well-known living men, England may be well content with the present fortune of the anthem, as well as hopeful for its future.

CHAPTER XXII

ORATORIO AS AN ART-FORM

Definitions—Oratorio and Opera—Secular and Sacred—Distinction of Forms—Oratorio Compared to a Cathedral—The Highest Form of Musical Art.

THE definitions given of oratorio in most musical text-books may be summarized as follows: Oratorio form embodies the same mode of construction as opera—it is built up of recitatives and arias for solo voices (singly and concerted), as also of choral and instrumental numbers. These latter include the overture, which is usually written in strict classical form. In opera the dramatic and secular elements are uppermost; in the oratorio, the text being taken from Scriptural or sacred sources—albeit one great event or series of consequent incidents and lines of thought are followed out as consistently as possible—interest is maintained rather by an appeal to the intellectual than the sensual attitude of the mind. Idealism rather than realism is aimed at.

Yet the oratorio is not reft of tendencies dramatic and personal. Although Frédéric Louis Ritter defines it as "sacred art for art's sake," still he subsequently refers to it as "the highest form of musical dramatic art, in the sense that it possesses as foundation and contents the deepest and loftiest ideas of Christian religious-moral life. Its heroes and heroines are the

ideal instruments and messengers of divinity. Their struggles, their triumphs, are those of high and noble souls. The strains with which the composer expresses their emotions, their feelings, must thus aim at the freest and most ideal perfection. . . . The chorus, forming one of the most important factors in the oratorio, not seldom concentrates in itself all the rays of the central idea of the composer's sacred, dramatic expression and inspiration. The purely sentimental, the realistic passionate—the reflex of human life in its continual conflicts and struggles, and the necessary basis of opera—do not find such a conspicuous place in the oratorio."

When contrasting the dramatic and epic powers which respectively distinguish the two greatest of musical art-forms—opera and oratorio—from each other, William S. Rockstro writes as follows: "Dramatic expression necessarily presupposes the presence of the actor, who describes his own emotions in his own words. Epic power is entirely subjective. Its office is so to act upon the hearer's imagination as to present to him a series of pictures—whether of natural scenery, of historical events, or even of dramatic scenes enacted out of sight—sufficiently vivid to give him a clear idea of the situation intended to be described. Now, if in 'Deeper and deeper still' Handel has given us a convincing proof of his power as a dramatist, it is equally certain that, in the Flute Symphony to 'Angellati che Cantate' in 'Rinaldo,' the Pastoral Symphony in 'The Messiah,' and the Dead March in 'Saul,' he has shown himself no less successful as a tone-painter. The perfection of these wonderful pictures may be tested by the entire absence of the necessity for scenic

accessories to give them their full force. When Sims Reeves declaims 'Deeper and deeper still' in ordinary evening dress, he speaks as directly to our hearts, and portrays Jephtha's agony of soul quite as truly, as he could possibly do were he dressed in the robes of an Israelitish judge. . . . The value lies in the music itself; the only condition needful for its success is that it should be well performed."

Again, in comparing opera with oratorio music, the secular as opposed to the sacred element in music has been the subject of frequent and varied discussion. The literary text is not always responsible for the solemn, exhilarating, pathetic, or enlivening sentiments which music, *per se,* often awakens. The association of certain words, say some, with certain musical phrases, gives to those phrases a character sacred or the reverse. Others declare that the speed, or rate, of performance has so much to do with the general character of the music that a dance tune, played slowly, may be metamorphosed into a hymn-tune, and vice versa.

The story is on record of a certain young organist who had a partiality for arranging Wagnerian operatic excerpts and playing them as offertory voluntaries. The music chosen gave no offense until it came to the clergyman's ears that his congregation were regaled on Sunday to music originally written for the stage. The young musician was reprimanded for his want of devotional sense as to what was becoming and appropriate for performance at divine service. Feeling somewhat nettled, the Wagnerian determined to have his revenge. Accordingly, the following Sunday, a staid body of worshipers were not

a little amazed to hear, during collection, what sounded very like a lively dance tune. After service the organist was peremptorily summoned to the vestry.

"You will please to understand," said the pastor with severity, "that, if you wish to retain your position as director of the music of this church, we cannot have frivolous or secular organ selections played during service."

"I quite understand that, sir," was the reply, "but forgive me if I deny having transgressed to-day. The voluntary you disapproved of was an improvisation on an old hymn-tune, my apology for playing it at a brisk speed being that it was originally so intended to be rendered, as the hymn-melody was adapted from a still older dance."

A somewhat similar situation is narrated of the organist who, being reproved for playing "lively" voluntaries in church, improvised on a popular music-hall ditty taken at "dirge" pace, and was complimented afterward upon the solemnity and appropriateness of his selection by those who did not know the source from which it was drawn. But such "tricks" upon the part of musicians are neither legitimate nor in good taste. The speed of performance doubtless affects the character of the music rendered; but "quick" music is by no means always of a frivolous character; witness the energy and earnestness of some of the most rapid and florid of Johann Sebastian Bach's organ fugues.

Music has been described as "the language of the emotions." Even as our emotions are swayed by human passion or the divine afflatus, so will the music which emanates from a gifted composer's emotional tone-sense disclose, if we could but diagnose it ac-

curately, the spirit in which that music was written. For oratorio work the musician undoubtedly requires "the sincere reverence of a devout mind, accompanied by a keen appreciation of the inner meaning of the text—a thorough understanding of the spirit as well as of the letter." How fully Handel's grand choruses and sublime arias adapt themselves to the Biblical words chosen, even the ordinary listener finds no difficulty in realizing. With regard to the composition of the "Hallelujah" chorus, the great Saxon is recorded to have said, "I did think I did see all heaven before me, and the great God himself."

The very "forms" utilized in oratorio, though similar to those in opera, are of a more solid and perhaps scholarly character than the solo and concerted numbers written for the stage. In chorus work, particularly, we see the difference between these two great art-products. The opera chorus is, of its nature, light and fragmentary. Inner parts cannot be too complex, or even the best drilled of chorus-singers, having to memorize these parts, would have to face almost insuperable difficulties. The sentiment of the opera chorus is, indeed, usually of such an evanescent nature —the mere expression of a passing phase of emotion, or the description of a temporary dramatic situation— that counterpoint and canon, still more fugue, would seem strangely labored and out of place. In the oratorio chorus, on the contrary, the grand embodiment of one mighty thought or precept, or the description of a solemn, strong, or impressive incident, calls for majestic, solid, and erudite treatment; and hence upon the chorus the oratorio composer should lavish all the wealth and proficiency of his musician-

ship. Whether in choral or fugue form, the oratorio chorus should have an artistic value of its own, as a piece of polyphonic writing, which is not looked for in the corresponding operatic choral number.

We may therefore best describe the distinction between opera and oratorio by observing that dramatic or emotional sentiment in the sacred work is expressed more often *collectively;* whereas in the secular work the thread of the narrative, story, or main idea is generally left to *individual* exposition. The introduction of a chain of choruses—such as we find in Handel's "Israel in Egypt," for example—finds no parallel in opera. The whole construction of the sacred drama is indeed opposed to personality or individualism, save in an idealized sense. Thus in "Elijah" we see rather the messenger of Divinity than the man; whereas, in a work like "Tannhäuser," the man and the woman are the center-pivots around which revolve the interest and action of the whole. The treatment of the opera is, in short, lyrical, as contrasted with the choral development of the oratorio.

If, as is generally allowed, chorus work is the highest achievement of the expert composer, the oratorio gives most scope for the display of the greatest musical gifts and erudition. That few have succeeded in investing this superb art-form with lasting interest is attested by the fact that we possess, compared with other classes of composition, so few really great oratorios.

The oratorio has been aptly compared to a cathedral. The fanciful thought seems to have struck many authors, probably independently of each other. Thus we have it from the German philosopher Schelling; the French writer Mme. de Staël (in "Corinne");

and the Irish novelist Frank Frankfort Moore presents the idea in "A Nest of Linnets." A character in this book, Mrs. Abingdon, a charming actress, thus speaks of the composer of "The Messiah": "Oh, I can only think of Handel as a builder of cathedrals. Every oratorio that he composed seems to me comparable only to a great cathedral, glorious within and without, massive in its structure, and here and there a spire tapering up to heaven itself, and yet with countless columns made beautiful with the finest carving. . . . If the music of 'Messiah' were to be frozen before our eyes, would it not stand before us in the form of St. Paul's?"

To follow out this pleasing conception, one might perhaps add that the sacred edifice of the oratorio has for its foundation and paving, the orchestra; for its masonry, pillars, and lofty roof, the chorus work; while the "storied windows richly dight," the marble pulpit, altar, and font, represent the solo or solo-concerted numbers, each a gem of tone-constructive art, beautiful to the ear as the architectural features named delight and astonish the eye. Just as the cathedral is one of the highest triumphs of the designer's and builder's art, so the oratorio is in the front rank of all that is noble and exalted in the output of the creative musician. As the cathedrals form the "sights worth seeing" of great cities, so the study and the performances of oratorios offer opportunities for culture, experience, and widening of musical thought to the student—amateur and professional musician—which cannot be surpassed. The stability of first-class oratorio music is proved in the most conclusive way by the familiarity of all classes of hearers with such works as Handel's "Messiah" and Mendelssohn's "Elijah." The multi-

plication of great works like these is no more looked for than we would look for many great cathedrals in the same towns. If anything went to prove the value of the "Book of Books," it would be the fact that the grand music of the best oratorios, being wedded to imperishable words, partakes of that imperishability, and seems never to grow stale or out of date. The *immortality* of foremost oratorio music is that which, to thoughtful minds, makes one realize the infinite possibilities of the divine art. Music can charm us at all times with strains exhilarating, joyous, tender, plaintive, pathetic, and meditative; it can thrill the emotions or soothe angry or frantic passion; best of all, it can raise the soul from earth to heaven, as when, for instance, we listen to that pure and beautiful melody, "I know that my Redeemer liveth," or that restful sacred song, so replete with comfort for many aching hearts, "O rest in the Lord, wait patiently for him; and he shall give thee thine heart's desire."

CHAPTER XXIII

THE SACRED MUSICAL DRAMA

Stage and Pulpit—Ancient Musical Drama—Early Christianity and the Stage—Sacred Plays in the Church—Outside of the Church—The Miracle Play in England—Music in the Sacred Plays.

MUSIC being possible to us under nearly all phases and forms of existence, we need not wonder that it largely affects things commonly distinguished as secular and sacred. We have seen that oratorio is what may be called a sacred poem, usually of a dramatic character. We have now to refer to an extraordinary combination of apparently opposing elements in connection with which music plays an important part. The stage and the pulpit have quite generally been assumed to be at variance with each other. Yet, in the so-called dark ages, when the majority of people were illiterate, the stage was positively found in the Church itself; and from this most potent of pulpits—whether erected within sacred edifices, or set at street corners, or in the market-place—were promulgated, under the names of Mysteries, Moralities, and Miracle Plays, Scriptural doctrine and dogma, and dramatized versions of the great epochs and incidents of Holy Writ. To vary and intensify these representations, music, both sacred and secular, was introduced at the interludes. Gradually the language of sound, in the shape of chorus-singing,

crept into the body of the performance itself. From such beginnings arose the idea of the sacred musical drama, to be subsequently freed from the trammels of action, and idealized in the form of the oratorio.

The idea of associating music with the drama first came into artistic prominence among the ancient Greeks. Although the exact nature of the music linked with the works of Æschylus, Sophocles, and Euripides is shrouded in obscurity, we may conjecture that it was mainly choral; or, as has been suggested with some plausibility, the actors intoned their parts. The Romans copied the Greeks in their dramas as in other things; but the copy, under the brutality and sensuality of imperial Rome, soon degenerated into a parody, or rather a coarse caricature of the original; and it is certain that the accompanying music, being associated with unwholesome surroundings, shared the degradation of the text to which it was wedded. In time, Roman drama became thoroughly obnoxious to all moral sense, and the earnest-minded saw that, if any purification of the stage was to be attempted, it was necessary to revert to Greek models.

It is curious to read that the first attempt toward the regeneration of the drama was the production of a Passion Play (the Passion of Christ and the Sorrows of the Blessed Virgin), attributed, perhaps erroneously, to St. Gregory Nazianzen (fourth century). This curious work is said to have been constructed closely upon the lines of Greek tragedy, save that there were no lyrical choruses. It is particularly interesting to the classical scholar, as it contains several hundred lines of Euripides not found elsewhere.

Thus early did the sufferings and death of the

Redeemer afford a grand theme for the purification and exaltation of a debased art-form. In this dramatizing of the story of the Saviour's self-sacrifice, devout minds of the day saw also a ready and effective means of impressing the theme and doctrine of Christianity upon an unlearned and ignorant multitude. Church ritual might solemnize and overawe for the moment; but there was something to be memorized and talked about in the visual representation of the sufferings of the Man of Sorrows. Thus the very means that had hitherto been used as a tool of licentiousness, now, in the hands of the ministers of the new religion, became a mighty factor in the moral enlightenment and instruction of the people. It is even recorded that a learned nun of Saxony wrote six plays after the design of those of the comic poet Terence, in order to show that "much better comedies [than his] might be written to inculcate strict moral and religious teaching." A scene, supposed to be humorous, in one of her plays relates how a number of holy women, being imprisoned in the kitchens of his palace by a wicked Roman governor, by devoting themselves to prayer diverted their captor's obnoxious attentions from themselves, and caused him, in a fit of madness, to make love instead to the pots and pans in his scullery!

Briefly tracing the history of religious drama from its first indications, we find, in the thirteenth century, St. Francis of Assisi representing at his forest altar the scene of the Nativity—a young girl, with a baby in her arms, taking the part of the Virgin and Child, St. Joseph also being personated, and the *mise en scène* including the introduction of a live ox and ass. At Christmas time it was early customary for the

shepherds to come into Rome from Ambruzzi and pipe before pictures of the Virgin. The German peasants also used formerly to go round their villages on Christmas eve in the guise of the Three Kings from the East. From such primitive customs we doubtless have the origin of the sacred drama.

At first the sacred plays, or Scriptural scenes, were enacted only in the churches. Easter in particular was solemnized with impressive and realistic ceremonies. As may be imagined, these representations soon became very popular, and attracted enormous congregations. A special service in Rouen was that of unveiling the crucifix. So large a body of worshipers thronged for admission to witness this spectacle that, in 1316, an archbishop of Worms found it necessary to ordain that the rite should be enacted with closed doors, and before the priests only. From a very interesting manuscript of the thirteenth century we gather the following account of the mode of performance of a Latin play on the Resurrection: Three priests, robed as the three Marys, solemnly walk up the church to where a grave had been prepared, singing a lamentation for the death of the Good Shepherd. At the grave is stationed an ecclesiastic arrayed as an angel, miter on head, and palm in left hand, with branch of candlesticks on the right. Other priests personated SS. Peter and John, and "One arrayed in the likeness of a gardener." Monks, garbed as angels, invite the congregation to see the empty grave, and the cerecloth is held up to view. At this juncture the Holy Women "answer one another with outbursts of joy." The next stage direction enjoins him "who afore was the gardener to come in the likeness of the Lord,"

appropriately arrayed. The choir then greet him with hallelujahs, and the play ends with the singing of the Te Deum.

It will be seen that music was an adjunct to the ceremony just described. These early sacred representations were, indeed, generally interspersed with anthems for the choristers. Such were the Slaughter of the Innocents, in which the choir-boys personated the children (the fact of the youthful singers being *over* two years old being an unconsidered trifle), the Miracles of St. Nicholas, Adoration of the Magi, Conversion of St. Paul, Raising of Lazarus, etc. All these were written for performance within the church itself, the canticles and hymns of the day were introduced in the course of the representation, and the whole required the simplest of stage accessories, the officiating priests and monks themselves personating all the parts, male and female.

Hilarius, the pupil of Abelard (about 1125), has left three interesting sacred plays in Latin. These are "The History of Daniel" (in which the author collaborated with two other writers), "The Raising of Lazarus" (a favorite subject with the early sacred dramatists), and a "Miracle of St. Nicholas." The subject of the last is as follows: A heathen had hidden treasure under the image of the saint, in the hope that it would be safe there during his absence. Upon returning to repossess himself of his valuables, the owner finds they have been taken away. In anger, he beats the image. Later on, St. Nicholas appears to the robbers and compels them to restore the stolen goods. The unbeliever, when upon a second search he finds that his treasure has been returned intact

to him, makes amends to the saint for the desecration of his image and becomes a convert to Christianity. In this play it is also curious to note that there is a refrain in old French. So did the secular element continually creep in, until at length comic interludes were introduced in which the Devil, the often much-abused clown of the sacred drama, became the most popular personage of the presentation.

The churches soon became too small to accommodate the vast crowds that assembled within them to witness the special plays enacted at festival times. From the church the arena of action was removed to the churchyard. This resulted in the desecration of graves; and eventually open spaces in or near the great towns, street-corners and market-places were availed of for the holding of these half-solemn, half-ludicrous mummeries. Once the Miracle Play passed outside the precincts of the church, laymen took the parts hitherto filled by clerical actors; and great bands of performers, which included wandering jugglers, mountebanks, and probably also minstrels, formed themselves into guilds and companies, and made a regular business of performing in the open on the occasion of all the great Church feasts and holydays. The stage used was a high wooden scaffold, with two, or sometimes three, stories. The topmost represented heaven; the middle, earth; and the lower, hell. Sometimes the under portion was utilized as a kind of dressing-room for the performers, while the higher landings were devoted to the action. The costuming appears to have been more glaring than appropriate or reverential. The most sacred personages were arrayed in the most absurd garbs. Thus God was presented

with a white coat and gilded face. The Devil was invariably accompanied by a caudal appendage. The fees expended upon the dress, meat, and drink of the performers, as preserved in the old chronicles, make quaint reading.

At length these representations—once they passed from out the sanctity and reserve of the Church and clergy—degenerated into orgies. Biblical truths were still inculcated, but the manner in which this was done was so irreverent, and the most solemn subjects were mingled with the coarsest jesting and buffoonery to such an extent, that the more earnest-minded of the community became disgusted, and efforts were made to put a stop altogether to a practice which permitted such abuses.

The first Miracle Plays produced in England date back to the times of William Rufus. The taste for these performances soon spread through the country. In London, in 1378, the choristers of St. Paul's prayed for the suppression of performances by "inexpert people," which shows that in the widespread popularity of the representations keen rivalry as well as incompetence and sham had to be contended with.

In England the reign of the Miracle Play may be roughly computed to have extended from the time of Chaucer to that of Shakespeare. The final performance at York took place in 1579, when Shakespeare was a lad of fifteen; ten years subsequently Newcastle saw the last of the sacred mummers; Chester patronized sacred plays until the end of the sixteenth century; and in Beverley we hear of their being performed in 1604. The fashion and public taste for the representations finally seem to have died out with the

demise of Elizabeth. Thus the fourteenth century saw the religious drama at its height, the fifteenth century witnessed its decay, and the sixteenth its death. The custom still lingers among the peasants of Oberammergau, in Bavaria, where every ten years the thrilling performance of the famous Passion Play attracts crowds of spectators from all parts of the world. In passing, it may be remarked that the so-called Morality differed only from the Miracle Play proper in that it dealt with Scriptural dogma rather than incident.

The introduction of music into these sacred dramas is of particular interest when tracing the events which preceded the production of the first oratorio. In the "Mystère de Jesus," a Breton sacred drama of Hersart de la Villemarque (produced before 1530), scene iv of the second part, "La résurrection," we read that Le Témoin (the witness) is directed to *sing* the words of the Angel—"Jesus, que vous cherchez, n'est point ici," etc. In "The Sacrifice of Isaac," an old English religious play, we find the quaint stage direction—"To cheer themselves, they sing a catch." In the Morality "The Castell of Perseverance," there is an exhortation to "Pipe up [mu]sic"; and instances like this could be multiplied.

In one case the very tune sung on a specific occasion has come down to us. We refer to the celebrated "Hymn of the Ass." At the "Donkey's Festival," a somewhat ridiculous rite held to commemorate the flight into Egypt of Joseph with Mary and the Holy Child, a donkey was solemnly led into church caparisoned in the gown of a monk. Occasionally it was ridden by a young girl, with a babe or doll in her arms, to represent the Virgin and Child. As the procession

advanced up the aisle, the officiating clergyman sang the Latin hymn "Orientis partibus." At the end of each verse, the priests and people responded with "Hez, sir Ane, hez," and other grotesque imitations of the brayings of an ass. Such absurdities naturally offended those of serious religious principle; but for a long time the Donkey's Festival was one of the most popular of these representations, especially in France, where the history of the sacred drama well repays the attention of curious readers.

CHAPTER XXIV

THE BIRTH OF ORATORIO

The Work of San Filippo de' Neri—The Dawn of Sacred and Secular Dramatic Music—The First Oratorio—Opera, Oratorio, and Cantata Work—The Tragic Romance of Stradella—Alessandro Scarlatti as a Composer of Sacred Music—Oratorio among the Venetians—The Adolescence of Oratorio.

IN the preceding chapters we have seen the tendency of the human mind toward a realistic—pictorial and dramatic—demonstration of man's beliefs and emotions. It was reserved for the devout insight of San Filippo de' Neri, a Florentine who was admitted to the Roman priesthood in 1561, to strike a happy mean between the severity of Church musical ritual and the abuses which had crept into the semisecular representations of sacred drama. Shortly after his consecration, Neri founded a congregation of clergy at Rome, whose gatherings he endeavored to make instructive and attractive. Sacred songs, hymns, and psalm-singing interspersed his exhortations, and he instituted the rendering of sacred plays. As the drama was mounted in the vestibule or vestry of the chapel—generally called the oratory—whither priest and congregation adjourned before and after the sermon, the term oratorio came to be applied to the performances themselves.

The doings of the Congregation of the Oratory nat-

urally attracted the attention of poets and musicians; and it was reserved for a woman, the gifted Laura Guidiccioni, to write the libretto of the first work which received the regular title of oratorio. This sacred drama was entitled "Rappresentazione di anima e di corpo," and was constructed somewhat after the fashion of the then very popular Moralities, being rather allegorical and doctrinal than descriptive of a Scriptural incident. The music of this first oratorio was composed by Emilio del Cavalieri (born about 1550).

The principal characters were Time, Life, the World, Pleasure, the Intellect, the Soul, the Body, two Youths, who recited the prologue, and the Chorus. The orchestra, consisting of five instruments, was hidden from view, but the characters were directed to carry instruments in their hands and pretend to accompany their voices at the proper times. Complete and curious directions were given for performance.

The most astonishing direction is that in which the introduction of the ballet is sanctioned with all seriousness. This is the more remarkable as Cavalieri's work was written to be rendered in the oratory of the new church of Neri, Santa Maria in Vallicella. The fashion of the times, however, for bringing the light and even comic element into the sacred plays of that epoch, is to be remembered; and it might also be remarked, in passing, that the sacred dance is not inseparable from religious ritual, King David himself having danced before the ark of the Lord.

This first oratorio coming out at the same time (1600) as Jacopo Peri's "Euridice," the first opera, marks the commencement of an epoch destined to bear

luxuriant fruit in the departments of both sacred and secular drama. At the start there was little difference, save that of subject-matter, between the two great art-forms. The new stilo recitativo (or vocal declamation), which Peri claimed to have invented upon the traditions of Greek dramatic intonation, was at once utilized in oratorio; and in all musical constructive effects—overture, aria, chorus, etc.—opera and oratorio advanced at the beginning upon similar lines.

With Giacomo Carissimi (1604-74), who became famous as a writer of sacred cantatas, oratorio seems to have taken the first step toward idealism as opposed to the realism of opera. The cantata was essentially intended to be *sung* rather than acted. The text to which cantata music is set is, or should be, lyrical rather than epic or dramatic in character. It was the trend toward contemplation rather than demonstration—a trait we recognize first, perhaps, in the cantatas and oratorios of Carissimi—that suggested the throwing of a deeper and more serious musicianship into the composition of oratorio work. This resulted in the production of that distinguishing feature of all the greatest oratorios, strong and scholarly chorus work. For his oratorios Carissimi chose such subjects as "Jephtha," "Solomon's Judgment," "Belshazzar," "David and Jonathan," etc. His recitatives and choruses are particularly fine.

Of Italian composers of oratorio who were influenced by the example of Carissimi, doubtless the two most important were Alessandro Stradella (born about 1645) and Alessandro Scarlatti (1659-1725). Stradella's life-story was a romantic if pathetic one. He had eloped with a young lady, Hortensia, the be-

trothed of a nobleman. Hortensia's aristocratic lover relentlessly persecuted the pair, and, in the end, Stradella was assassinated when visiting Genoa by banditti in the pay of his rival. Stradella's works are as yet in manuscript, but they are described as being full of musicianship and expression. The best-known of his oratorios are "Susanna" and "San Giovanni Battista." A touching tale is told of the first performance of the latter. Assassins, hired by his wife's admirer, were among the audience who thronged to the church to hear the new work performed. They had intended to seize the occasion as a favorable one for wreaking a jealous man's dire revenge upon the composer; but so deeply stirred were even these villains' hearts by the beauty of the music that they afterward sought out Stradella, confessed their murderous plan, and asked the musician's forgiveness. How much credence may be given to the story it is impossible to say. It had possibly some foundation in fact, and appears to suggest that music may, under fitting circumstances, check the basest of human crimes, and that the music of Stradella's "San Giovanni" must have been considered a masterpiece of devotion and moving power when it was accredited with thus turning aside the murderer's knife. It is interesting to note, in passing, that the German composer Flotow has written an opera, "Alessandro Stradella," the plot of which embodies the main romantic incidents of the ill-fated composer's career.

Scarlatti, the pupil of Carissimi, is famed as being one of the greatest of the celebrated school of Neapolitan composers. "As a composer," says Naumann, "Scarlatti was greatest in his sacred works. It is these that specially represent the 'Neapolitan style,' a

style which for nearly a century retained a high place in the musical world." The oratorios attributed to Scarlatti are: "I dolori di Maria," "Il Martiro di Santa Teodosia," "San Filippo de' Neri," and "Passio Domini nostri Jesu Christi secundum Johannem." The latter work especially deserves attention as being a predecessor of the passion oratorios of Johann Sebastian Bach. Several contemporaries of Scarlatti wrote oratorios, some of which, had we space, might well be noticed here.

Almost under the heading of oratorio work come the settings of the Psalms by Benedetto Marcello (1686-1739), one of the greatest musical and political luminaries of the Venice of his day. Marcello was a nobleman by birth and position; yet it speaks much for the esteem with which music was then regarded, seeing that a man highly placed as he made a serious study of the art, and desired to be regarded as a professional musician. The works referred to are particularly interesting, as Marcello therein utilizes as themes several well-known Jewish synagogal melodies. The fact that sacred, in place of secular, tunes are adapted, seems a foreshadowing of the subsequent oratorio treatment of the Protestant chorale (or hymn-tune) in the compositions of Bach and Mendelssohn.

Thus gradually, from the fusion of many ingredients and under a vast variety of surroundings, we begin to see modern oratorio take shape. All musical influences, being brought to bear upon religious thought, were instrumental to the forthcoming of sacred musical drama in its highest and noblest sense. This height was reached mainly through the work of great German composers.

CHAPTER XXV

RELATION OF THE CHORALE AND THE PASSION TO ORATORIO

Luther and the Chorale—First-fruits of the Lutheran Chorale—Early German Passion Music—Bach—The Matthew Passion—The John Passion—Protestantism and the Oratorio.

WITH the Lutheran Reformation, the popularity of a new musical form, the chorale, did much to influence the sacred compositions of German musicians. Long after his own soul-emancipation had been attained—when, in mounting St. Peter's staircase at Rome as an act of penance, a divine voice seemed to whisper in his ear, "The just shall live by faith"—Luther found the chorale one of the greatest of exhilarating influences upon the minds of the people whom he sought to elevate and instruct. And it was this very Lutheran chorale, upon its being introduced with all the most expert devices of musicianship into the oratorios of Bach and Mendelssohn, that gave to oratorio, when transplanted from Italy to Germany, all the majesty, grandeur, and intensity which characterize this noblest of all outcomes of musical art.

Being himself an enthusiastic musician, and possessing not only a fine voice but the composer's instinct, Luther conceived the idea of writing hymns in the vernacular; and these, with the help of his professional friend Walther, he had the satisfaction of

seeing arranged to strong flowing melodies which could be easily taken up and memorized by a large body of people.

The chorale also made its influence felt in nearly all the higher departments of German sacred music of the epoch that followed. Particularly was this so in the great examples of passion music which preceded the noblest of all passion oratorios, that according to St. Matthew by J. S. Bach. Among the predecessors of Bach in this form of music were Heinrich Schütz (1585-1672), "the father of German music," Johann Sebastiani (born 1622), and Reinhard Keiser (1674-1739).

Through the strong popular element of the Protestant chorale, the earnest and solemn recitatives of Schütz and Sebastiani, and the infusion of a certain dramatic element into the sacred narrative of Christ's sufferings and death by Keiser and his librettist, oratorio form, transplanted from Italy to Germany, gradually assumed elements of construction which were destined to be evolved and glorified to the highest degree by two of the greatest of the tone-poets, J. S. Bach and G. F. Handel. To Bach himself it was reserved to give to the world, in his passion oratorios, work that has hitherto been unsurpassed for dignity, grandeur, depth, and devotional expression.

Bach's famous Matthew Passion was produced for the first time on the evening of Good Friday, 1729, in the St. Thomas Church, Leipzig, the sermon coming between the two parts after the manner of Neri's procedure at Rome.

The Matthew Passion is written for two complete choirs, each accompanied by separate orchestra and

organ. The chorales are particularly solemn and impressive: they are supposed to convey the sentiments of the whole Christian Church, and are such as an ordinary German congregation could render, although the inner harmonies are by no means simple. These majestic hymn-tunes should be sung very slowly. The instrumentation of Bach in this noble masterpiece is wonderful, and the polyphony marvelous. The richness of the general tone-painting grows upon us the more intimately we become acquainted with the eminently modern construction of the fine choruses and stately recitatives. "In this great work," says W. S. Rockstro, "the German form of 'Passions Musik' culminated; and in this it may fairly be said to have passed away: for, since the death of Bach, no one has seriously attempted, either to tread in his steps, or to strike out a new ideal fitted for this peculiar species of sacred music."

Besides the Matthew Passion, the only one of the five sets composed by Bach that we now have, and know to be his work, is the John Passion. In this are found many resemblances to previous Lutheran settings of the sacred narrative. Chorales are numerous throughout the work, and are remarkable, in many instances, for their chromatic treatment. An exceedingly beautiful aria is that entitled "I follow thee also, my Saviour, with gladness." It might well be considered the song of "that disciple whom Jesus loved." It is written for a treble voice, and while not free from difficulty in phrasing and execution, yet there is a certain ingenuity and simplicity—almost childlike confidence and faith—about the flow of the melody that invests this number with peculiar charm for singers and listeners.

Thus we see how Protestantism, with its distinctly human badge of the people's sacred song, or chorale, added the finishing touch of solidity, universality, and grandeur to the sacred edifice of the oratorio. It was as if, through the newly erected cathedral of noblest tone-forms, the grand voice of the organ pealed forth for the first time, filling every nook and crevice with glorified sound, the music ascending, in wave upon wave of vibrating air, to the highest pinnacle and dome, and shaking even the "storied windows" with the throbbings of its mighty pedal pipes.

CHAPTER XXVI

THE ORATORIOS OF HANDEL

His Italian, German, and English Oratorios—"Israel in Egypt"—"Saul"—Handel in Ireland—"The Messiah"—Other Great Oratorios of Handel.

FOR details of the life and general works of George Frederick Handel (1685-1759), as well as for those relating to several other great oratorio composers to be spoken of here, the reader is referred to the biographical section of this series.

Handel wrote two Italian oratorios and one German oratorio before writing any of his seventeen English works in that form. He first went from Germany, his native land, to England in 1710, and there he remained practically for the rest of his life.

Among Handel's English oratorios are his greatest works, and of some of the more important of them we will now speak.

After writing numerous works for the stage, and producing the oratorios "Esther" (1720), "Deborah" (1733), and "Athalia" (1733), as well as a variety of other compositions, Handel, worn out with labor and business troubles, withdrew from England to the Continent to recruit his exhausted energies. On his return from the Continent, restored in constitution and spirits, he brought out his "Israel in Egypt," written in the marvelously short space of twenty-seven days. But it

met with a very indifferent reception from the public; and, when repeated, the composer found it necessary to introduce Italian solos between the massive choruses in order to induce an audience to sit out a second performance! The grandeur of the double choruses in this noble work is unquestionably unsurpassed in oratorio music.

Our readers, if they are not already familiar with them, are recommended to examine such wonderful numbers as the "Hailstone" chorus, the magnificent fugal chorus "He led them through the deep," and the great bursts of jubilation, "I will sing unto the Lord" and "Thy right hand, O Lord." The majesty of these choral numbers perhaps appeals to us in its full force only when rendered by singers numbering thousands, and where there is ample space for unlimited volume of sound. In "Israel in Egypt" also occurs the noted duet "The Lord is a man of war," now usually and most appropriately rendered as a two-part chorus for male voices.

Following upon "Israel" came the fine oratorio "Saul," the many beautiful numbers of which the space at our command does not permit us to specify. We cordially agree with Frederick Crowest that Jonathan's aria, "Sin not, O King," is an especially impressive number, and that the treatment of the "infernal music" is very striking and wonderful. But "Saul," the Dead March in which is almost all of the work wherewith the public is now widely familiar, met with little better fate than that of "Israel."

Then arrived a crisis in the life of Handel, and with it an event which will ever stand out like a beacon-light in the history of the world's music. We refer to

the fact that Ireland, the land of the harp, whose folk-song heritage is one of the richest and most venerable in the world, was destined to be the scene of the production of that first of all oratorios, "The Messiah."

The special circumstances inducing Handel to visit Ireland were: the invitation of the Lord Lieutenant; the advantage of having his friend Matthew Dubourg resident in Dublin; the opening of the Great Music Hall, as Neale's Music Hall was called; and the negotiations into which he had entered with the friends of three charitable institutions. The Great Music Hall in Dublin had been opened for concerts and musical performances about four weeks before the "Great Saxon" started for Ireland. The three charitable institutions referred to were beneficiaries of the first production of "The Messiah."

There has been a great deal of debate as to the length of time which Handel took to compose "The Messiah." According to the record in Handel's own handwriting, in the original score of the oratorio (now in Buckingham Palace), the work was commenced on August 22, 1741, and completed on September 14. Such marvelous speed of output in such a musical masterpiece seems almost incredible; but with genius there is nothing impossible. Handel may have conceived the whole work *mentally* before he committed it to paper. Anyway, we may gather that the undertaking inspired him to an extraordinary extent.

Handel, after writing "The Messiah," left London for Ireland in November, 1841. On the way he was weather-bound at Chester. Here, it is said, desirous of trying some of the hastily transcribed choruses of his new work, he placed the parts before some of the best

cathedral singers of the town. An amusing anecdote (which, though often quoted, will bear repetition here) is narrated in connection with this "trying through" of "The Messiah" parts by the Chester choir. Among the vocalists was one Janson, who had a very good voice. When it came to reading "And with his stripes," the good man failed several times to interpret his part correctly. Handel, who was particularly sensitive to a wrong note, and who was irascible often to an acute degree—his wig, in particular, being perturbed to an alarming extent—when his ear was offended, lost his temper and exclaimed in broken English: "You schountrel! Tit you not dell me dat you could sing at soite?" "Yes, sir," was the reply of the mortified singer, "and so I can; but not at *first sight*."

Handel was more than four months a resident of Dublin before "The Messiah" was produced, April 13, 1742. During that period he gave series of concerts, consisting mainly of his own works, and all these were most heartily and enthusiastically patronized and enjoyed by the warm-hearted Irish people, for whom Handel always expressed the highest esteem. At length the rehearsal of "The Messiah," to which ticket purchasers were admitted, took place. This was on Thursday, April 8, 1742. The Music Hall was crowded with the *élite* of the city, and the intensest enthusiasm prevailed. The work was "allowed by the greatest judges to be the finest composition of music that ever was heard." The first public performance called forth universal expressions of wonder and delight. In this first performance of the "king of oratorios," the choir was composed of boys and men from the cathedrals of Christ's and St. Patrick's.

The sacred words of "The Messiah" text had been arranged for Handel by Charles Jennens, a highly connected and gifted gentleman between whom and the composer much interesting correspondence took place.

It was only natural that the Irish public should desire a repetition performance of this noble work. This was accorded to them on June 3, in the memorable year named. This was Handel's last performance in Ireland. In course of time he returned to London, where he passed the latter part of his days in honor and affluence.

"The Messiah" was heard for the first time in London on March 23, 1743. The success and appreciation accorded to the great work was instantaneous. The King (George II), who was present at this first London performance, is said to have risen to his feet during the singing of the "Hallelujah Chorus"; a custom since usually followed, not only on account of the example thus set, but also from the innate feeling of a large assemblage that such homage is fitting to the majesty of Handel's work.

A few passages in "The Messiah" may be remarked upon. Perhaps nothing was ever conceived in all music more beautiful than the reiterated major chords which succeed the wailing minor of the overture in the introductory symphony to "Comfort ye my people." They speak the "comfort" long before the word is sung. Nearly the whole of the first part is solemnly prophetic, though not without descriptive touches—as in "Thus saith the Lord" and "The people that walked in darkness"—working gradually up to the tremendous climax at the words "Wonderful! Counselor!" After

this, we have a picture such as no one short of Raphael could have displayed upon canvas, introduced by the "Pastoral Symphony," and terminating with "Glory to God in the highest." In this chorus the trumpets are heard for the first time—and without their natural bass, the drums, which Handel considered out of place in an anthem sung by the "heavenly host." Then follows a burst of irrepressible joy, in the brilliant aria "Rejoice greatly"; and then the prophetic comfort again, in "He shall feed his flock" and "His yoke is easy."

The second part differs entirely from this. It begins by calling upon us to "Behold the Lamb of God," and then paints the agony of the Passion, not in its separate details, but as one great and indivisible sorrow, which is treated with a tenderness of feeling such as is nowhere else to be found; beginning with the unapproachable pathos of "He was despised," and bringing the sad recital to a conclusion with the no less touching strains of "Behold and see." The composer has been accused of having taken too low a view of one particular passage in this part of the oratorio. It has been said that in "All we like sheep" he has described the wanderings of actual sheep, and not the backslidings of human sinners. The truth is, he has gone far more deeply into the matter than the critics who have ventured to find fault with him. Rebellion against God is an act of egregious folly, as well as of wickedness. More men sin from mere thoughtlessness than deliberate and intentional disobedience. Handel has looked at the case in both lights. In the first part of the chorus he has shown us what thoughtless sinners do; in the last fourteen bars he describes the fatal con-

sequence of their rebellion, and the price which must be paid, not only for deliberate wickedness, but for thoughtlessness also. After the last recitative of this division of the work, "He was cut off," comes a gleam of hope, in "But thou didst not leave," followed by the triumphant "Lift up your heads"; and again through a series of airs and choruses of transcendant beauty, we are led on, step by step, to that inimitable climax in which, disguising his contrapuntal skill under the deceptive appearance of extreme simplicity, Handel himself seems to have fixed the limits beyond which even his genius could not soar—for not even the learned and supremely gorgeous Amen with which the oratorio concludes can be said to exceed the "Hallelujah Chorus" in sublimity.

The difficulty of keeping up the hearer's interest throughout the third part, after having already wrought him up to so great a pitch of excitement, was one under which any ordinary composer must of necessity have succumbed; but in truth this third part is another miracle of art. Not without careful consideration, we may be sure, did Handel begin it with an aria of surpassing beauty, though only accompanied by a thorough-bass, with violins in unison. Any more elaborate combination would have served as a foil to the preceding chorus. But this takes such new ground that it immediately attracts attention; and from it the composer works up, through a series of masterpieces, to the only chorus in the world that will bear mentioning in the same breath with the "Hallelujah"—"Worthy is the Lamb," with its fitting conclusion, the Amen.

Of the oratorios that followed "The Messiah" in

marvelously rapid succession—"Samson," "Joseph," "Belshazzar," "Hercules," "Occasional Oratorio," "Judas Maccabæus," "Joshua," "Solomon," "Susanna," "Theodora" (Handel's favorite), and "Jephtha"—it is not possible, in the space at our disposal, to speak in detail. These are noble works, massive, impressive, and worthy of more frequent hearings than they obtain. We have dwelt upon "The Messiah" in particular, as its unchallenged position as the chief of oratorios deserves that attention. It is too well known to need further comment as to its contents, the many glorious numbers that compose it being as familiar as the sacred text itself to nearly every section of the community.

Next to "The Messiah," perhaps "Judas Maccabæus" is the most frequently heard of all Handel's other oratorios to-day. The chorus work of "Judas" is particularly popular with choral societies, large and small, the tuneful "See the conquering hero comes," and such dramatic numbers as "We hear the pleasing, dreadful call," which follows the Jewish leader's stirring solo "Sound an alarm," affording admirable effects at a minimum of difficulty in the rendition. Some of the arias in "Judas" are also remarkably fine, and written in the true Handelian spirit; for instance, "From mighty kings," giving full scope for the display of a cultured florid soprano. All Handel's oratorios might indeed have obtained wider familiarity than they have done had it not been that they were so overshadowed and eclipsed by the surpassing magnificence and universality of "The Messiah" that they might aptly be compared to marigolds surrounding a sunflower, beautiful in themselves, but insignificant when

matched with the giant growth. Truly the great tone-cathedral of Handel's "Messiah" is an erection of which all the nations of the world may well be proud, and for which humanity must be forever grateful.

CHAPTER XXVII

HAYDN'S "CREATION" AND "SEASONS"—BEETHOVEN'S "MOUNT OF OLIVES"

Influence of "The Messiah"—Production of "The Creation"—General Characteristics of this Great Oratorio—How England Influenced Haydn—His Humor and Devotion—Beauties of "The Creation"—The Choruses—Some Favorite Solos—Haydn's "Seasons"—Beethoven's "Mount of Olives"—Beethoven a Hero-Worshiper—Representation of a Divine Hero.

HOW wide and wonderful indeed has been the influence of Handel's "Messiah" will perhaps never be fully computed. It appeals to men and women of all classes and grades of social and intellectual standing; it furnishes the most appropriate and impressive Christmas and Easter sacred music; it is a standard work for musical societies and all great choral organizations; it supplies unsurpassable and indispensable items for the repertoires of all great singers; lastly, as moral elevator, spiritual comforter—the solace of human sorrow and the strengthener of Christian faith—"The Messiah" undoubtedly wields a power that is immeasurable.

Perhaps no greater tangible result of this noble masterpiece could be named than that it was the inspiration which urged Joseph Haydn (1732-1809) to the composition of his famous oratorio "The Creation." Having listened in England to his great prede-

cessor's noblest output, and being powerfully moved by the majesty of the "Hallelujah Chorus," Haydn determined to celebrate his declining years by the production of a work on similar lines. If "The Creation" scarcely rises to the sublimity of "The Messiah," it yet never fails to charm us by its bright melody and sunny imagery. It seems the outpouring of a spirit ingenuous, unsophisticated, and exultant in childlike faith in Nature's God—a great sacred bird-song of jubilance and praise to the Creator of things animate and inanimate —a tribute to the hand of love and order that regulates the music of the spheres.

As subject-matter for Haydn's grand task, Salomon offered him a libretto, compiled by Lidley from Milton's "Paradise Lost." Later on, after Haydn's return to Vienna, Freiherr van Swieten translated this, introducing many alterations in the text. The work was first heard in public on Haydn's name-day, March 19, 1799, at the National Theater. Its reception was most enthusiastic. Haydn himself was much affected. The next year "The Creation" was performed in London, at Covent Garden, and also in Paris. This was the performance (December 24, 1800) to which Napoleon I was going when he narrowly escaped an infernal machine.

The beauties, structural and emotional, of Haydn's "Creation" might well claim, for their full description, a volume by themselves. We must leave much that we would wish to say unsaid, and only try, by the most general indication, to persuade readers to a closer personal analysis of the work for themselves. A few salient points with regard to the work as a whole, and the circumstances under which it was written, must

first have our attention. The entire oratorio is permeated with those personal characteristics which made Haydn, the man, beloved by his circle and contemporaries. Therein is the expert and conscientious musicianship which the composer fought so hard to obtain during the early days of his poverty and difficulties; therein is the innate happy-heartedness of a gentle and sympathetic being; therein is, moreover, all that devout trust in the goodness of the Almighty which neither adversity nor worldly prosperity could shake.

If we add that in the instrumental symphonies and accompaniments of "The Creation" we find the richer modern coloring in orchestration which was afterward to reach such wondrous contrast and blending of tone-tints under the hand of Beethoven, we discover something that makes Haydn's master oratorio a unique production even when placed side by side with Handel's "Messiah." The differing effects which the two works produce upon us may best be described by the varied feelings aroused when we look at a smiling country landscape, adorned with the flowering hedgerows of May or early June, the noonday sun flooding all with a mellow and golden grandeur; or when we contemplate, almost with awe, the primeval forest, the snow-capped mountain-range, or the mighty, immeasurable ocean stretching to the far horizon, or breaking its billows upon a stubborn rock-bound shore. The rural beauty of Haydn's music is, indeed, striking when compared with the massive grandeur of Handel's works.

The circumstances and surroundings in which "The Creation" was composed were significant. The composer was within four or five years of his seventieth birthday when he set himself to his great task. Be-

hind him were the experiences and triumphs won through his masses, symphonies, and quartets; nor was this his first trial of oratorio form; for, in 1785, he had penned his setting of "The Seven Words of Our Saviour on the Cross." When he was writing "The Creation" he found himself in what may be called ideal circumstances for the evolution of the best work. He had just returned from his second visit to England; and, as a result of the fame and emolument which fell to his lot there, he was enabled to settle down in a retired suburb of Vienna, where he could compose without molestation and free from all anxiety and worry. His successful visits to London had also wrought a marvelous change in his appreciative nature, and had brought him, even upon the borders of his threescore years and ten, into a state of artistic rejuvenescence. The enthusiastic plaudits of the English people kindled and kept burning in his breast a spirit of conscious strength which he knew not he possessed, or knowing, was unaware of its true worth.

Added to these things, the humor of the genial composer, being no longer repressed by any untoward circumstance, reached, in his latter days, its highest artistic development. Oratorio form could not, of course, be supposed to give any opportunity to the "father of humorous tone-poetry"; nevertheless, in the roaring of the lion, and the grotesque grunt of the double bassoon where the ground is described as "trod" by the "heavy beasts," we see a glimpse of ingenious comicality in such mimicry that makes even the most astute of musical critics smile. Turning from the ludicrous to the sublime, like Handel as he descended the vale of years, Haydn, ever deeply religious and

fervently reliant upon God for his inspiration, was more than ever devout and fully imbued with the most pious aims and motives when he wrote his "Creation."

The introduction, the "Representation of Chaos," is a wonderful piece of tone-painting. The clarinet arpeggi, blending with appropriate scraps on oboes and horns, invariably strike the listener. The seething of a great mass of instruments, delicate flute passages being mingled with occasional tutti, and the continuous alternations of forte and piano, fill our minds with a vague sense of matter in its primeval, half-molten, formless state. Then succeeds a piece of descriptive recitative for Raphael (bass), followed by a pianissimo reiteration on the strings as the chorus whispers of "the Spirit" that "moved upon the face of the waters." What a stroke of genius is there in the staccato choral phrase (unaccompanied) "Let there be light," followed by the pizzicato chord on the strings which ushers in the grand C major common chord, taken fortissimo in the accompaniment, at the word "light," in the phrase "And there was light!" Very tranquil and beautiful is the flute-colored solo for Uriel (tenor) which follows: "Now vanish before the holy beams"—a strong contrast to the dramatic choral (fugued) passage which succeeds, remarkable for the chromaticism of both its voice parts and accompaniment, "Despairing, cursing rage." One can almost imagine the fell downward swoop of the disobedient angels as they "sink in the deep abyss." Mingled with the tumult—indeed, developed as it were from it—comes that well-known tender little passage on the violins leading into the tuneful choral phrase "A new created world springs up at God's command." And

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SUNDAY MORNING

From the Painting by Walther Firle

so we might go right through the work, specifying fresh beauties at every point; but it is only possible now to linger briefly upon some of the principal choruses and solos.

Starting with the choruses, "The heavens are telling" stands preëminent. The simplicity and yet expert musicianship of its structure is remarkable. It starts almost as if it were a chorale. Later on we find imitation and fugal development taxed to the uttermost; and yet there is never a sense of confusion or complexity, never a feeling that the composer is displaying his learning at the risk of being misunderstood. Nothing, perhaps, can be named finer than the grand protraction, once the dominant pedal is announced some thirty-eight bars from the close, of tonic harmony. Yet all is carried out so consistently that the ear is never conscious of unrest: there is rather a feeling that we are gradually borne on, step by step, to a glorious cadence, firm and strong, as the "glory of the Lord" is displayed in the firmament. Other admirable choral numbers are the jubilant and melodious "Awake the harp"; the second, "Achieved is the glorious work," with its tuneful double fugue; and the more involved but scholarly final choral number, "Sing to the Lord, ye voices all." The florid trio and chorus, "The Lord is great," is also noteworthy for its neat balance of soli and chorus parts; and a very popular favorite is the solo (soprano) and chorus, "The marvelous work," in which the oboe plays such an important part in the accompaniment.

"The Creation" is particularly rich in descriptive solo numbers. No soprano considers her education complete without a study of "With verdure clad," an aria altered three times before Haydn was quite

satisfied with it. Students will note that this fine melody is really written in strict sonata form, having a first and second subject, a middle phrase, and a repeat. "On mighty pens," with its strikingly descriptive orchestration, gives a facile treble good opportunity for display of all-round ability. "In native worth" supplies the tenor with a worthy number; and "Rolling in foaming billows," with the liquid refrain "Softly purling," affords a good bass full scope for the exercise of his specific powers. It will be noticed that the contralto is not catered for. One cannot help wishing that Haydn had represented Eve's womanly sympathy through the medium of a second treble: the solo portions for the newly created man and woman are scarcely at such a high level as the work that precedes.

In "The Seasons" Haydn gives us another distinct expression of himself. Handel could no more have written "The Creation" than Haydn could have written "Israel in Egypt"; nor could any one but Haydn have written "The Seasons"—another work full of delicious imagery, and, if more secular in its character than. "The Creation," only just so much so as was necessary in order to bring the music into closer harmony with the subject. The words of this oratorio were also compiled by Freiherr van Swieten, who, delighted with the success of "The Creation," took Thomson's well-known poem as the basis of a somewhat similar work, and persuaded Haydn to undertake the composition, though he himself felt unwilling to trust his then manifestly failing powers. The result found Van Swieten to be in the right. Haydn soon overcame his diffidence, entered enthusiastically

into the scheme, disputed manfully over points on which he and his friend disagreed, and produced a work as full of youthful freshness as "The Creation" itself. Not a trace of the "failing power" of which the grand old man complained is to be found in any part of it. It is a model of descriptive writing; true to Nature in its minutest details, yet never insulting her by trivial attempts at outward imitation where artistic suggestion of the hidden truth was possible.

It is this great quality, this depth of insight into the soul of Nature, which places Haydn's tone-pictures so far above all meaner imitations. To this we owe our untiring interest in the scenes depicted in the oratorio; in the delicious softness of the opening chorus, which seems actually to waft a perfumed breeze into the midst of the concert-room; in the perfection of rustic happiness portrayed in the song which describes the joy of the "impatient husbandman"—"impatient" only because he longs to hurry on from one "joy" to another. These things all prove conclusively that Haydn's genius was not failing. Yet, in another sense, he was quite right and Van Swieten wrong: the labor of producing such music was too great for his physical strength. The first performance of "The Seasons" took place at the Schwarzenberg Palace, on April 24, 1801. It was repeated on the 27th, and on May 1; and on May 29 the composer conducted a grand public performance at the Redoutensaal. Its success was as great as that of "The Creation," and Haydn was equally delighted with it; but he was never really himself again, and never attempted another great work. Strange that his last almost superhuman effort, though it cost so much, should in itself have exhibited no sign

of the weakness which was soon to become so painfully apparent.

The next work that arrests our attention is Beethoven's "Mount of Olives," his one oratorio. It was mainly written in the village of Hetzendorf, near Vienna, whither Ludwig van Beethoven (1770-1827) had gone to spend the summer of 1801; but the work had been thought out a considerable time before. It is well known how fond the great composer was of the country: in the open air came to him his noblest inspirations. That he should have turned to oratorio at this period has a pathetic significance when we recollect that it was about this time that his deafness was beginning seriously to trouble him. Well can one imagine the lonely thinker, hiding behind his eccentricity and gruffness such a wealth of nobility and feeling, wandering about the rural district of Schönbrunn, near Hetzendorf, note-book in hand, picturing to himself the suffering of the Man of Sorrows in the Garden of Gethsemane, as he himself (the composer) faced the coming of a calamity that might well be reckoned, for such as he, a living death.

The words of "The Mount of Olives" had been given to Beethoven by Huber, and according to the composer they had been written in fourteen days. The work was not heard in public until April 5, 1803, when it was produced at the "Theater an der Wien." It seems to have been very well received: indeed, so excellent was the impression made that it was performed four times during that year by independent parties. Sir George Smart was the first to introduce the work to London. He performed it on February 25, 1814, among his Lenten oratorios given at Drury

Lane, the English version probably being made by Arnold, manager of the King's Theater. Other versions were made by Thomas Oliphant and Bartholomew; but the one usually followed is that by the Rev. J. Troutbeck, which was written for the Leeds Festival. The "Engedi" text was written by Dr. Hudson, of Dublin, in 1842, David in the Wilderness being substituted for Christ in the Garden of Gethsemane, owing to the religious scruples of some who see sacrilege in any singer personating the rôle of the Saviour.

Beethoven's sense of hero-worship—even when his own strange personality was the object—cannot fail to strike those who have carefully studied the records of his life-history. In "The Mount of Olives" how vividly we see the hero of Nazareth stand forth. What a soul-struggle—a mighty "wrestling in prayer"—is that pathetic recitative and aria "Meine Seele ist erschüttert" (My soul is shaken), with which, following the introduction, the work opens! It is a grand appeal from tried humanity to the Fatherhood of the Almighty. Very bright, angelic in its jubilance and brilliance—an aria only possible for a very flexible, bravura soprano voice—is the fine "Preisst, preisst des Erlösers Güte" (Praise, praise the Saviour's goodness), which succeeds, intensified by the strong choral number that follows—"O Heil euch, ihr Erlösten!" (All hail, ye ransomed). Inspired by such heavenly consolation, the divine hero nerves himself to face the final pangs—"Willkommen, Tod!" (Welcome, Death), and the dramatic recitative rings forth, "Da ich am Kreuze zum Heil der Menschen blutend sterbe" (When I on the cross to the saving of mankind bleeding die). The vivid choruses for the Roman soldiers and disci-

ples, which come next, are conceived with a dramatic power that thrills us; and throughout all we are impressed with the heroic struggle of purity and truth against wrong—the hero, Christ, forgiving his persecutors, and returning love for hate. Finally comes the "Hallelujah" chorus. Comparison with Handel's famous "Hallelujah" is impossible on account of the absolutely different methods of treatment of similar subject-matter by the two great composers. Students of form will note the free, but masterly, handling of the imitatory and fugued parts of this chorus. The simplicity of the diatonic themes utilized is also remarkable. That the whole is deeply impressive no listener can deny; the only reason for the infrequency of its performance in church and elsewhere being, perhaps, owing to the high pitch, in some portions, of the soprano voice parts. The entire work resembles, in length, the sacred cantata rather than the oratorio; yet, as the oratorio characteristics are all there, the title is thoroughly legitimate.

Had Beethoven written another oratorio in his riper —"third"—period, the world might have had a masterpiece of depth and intensity, hinted at, but under the constraint of Church ritual, in his impressive masses. "The Mount of Olives" stands, however, almost unique in its humanizing of a divine hero. It is a marvelous, if daring, conception of the man Christ Jesus.

CHAPTER XXVIII

ORATORIO AND THE ROMANCE COMPOSERS

Spohr and Schumann—A Violinist Composer—"The Last Judgment"—Profundity of the Theme—"Calvary"—"The Fall of Babylon"—Schumann, a Many-sided Genius—An English Poem and the German Musician—"Paradise and the Peri": a Strongly Imaginative Tone-Picture—The Peri's Great Solo.

WE now turn aside, for a brief space, from the great masterpieces of oratorio to the consideration of one or two works which—although the product of peculiar phases of genius, or of creative talent—from their obvious limitations in development are to be rather placed in a category by themselves than with such compositions as "The Messiah" and "The Creation." We refer in particular to the oratorios of Louis Spohr (1784-1859) and that unique, so-called profane oratorio of Schumann, "Paradise and the Peri"—works so decidedly imbued with the individualities of their respective composers as scarcely to call for universal acceptance, nor, from their innate peculiarities and mannerisms, to attract a wide section of critical interest. To some musical readers it may appear unwonted to couple the name of Spohr with that of Schumann in this category. Yet be it remembered that in this case we are simply considering the two composers with regard to their work in the depart-

ment of oratorio, and quite apart from any contrast of the specific chromatic talent of the gifted violinist composer, or the vivid romanticism of a tone painter of so many parts as Robert Schumann. Diverse as the two are in style and conception, it is, however, worth noting that both have left specimens of creative work in well-nigh every department of musical art.

That the infinite enharmonic possibilities of the violin appealed to Spohr, the sensitive virtuoso, and impelled him in his compositions to incessant modulation, seems as certain as that the pianoforte, with its fixed gamut of equal temperament, urged Schumann, in order to obtain the intense coloring he desired, to seek for strong key change and daring intricacies of rhythm. The products of two such minds in any one department, though vastly differing from each other, were bound to be alike in one respect—they would offer genre pictures of musical idiosyncrasies that would scarcely create a wide circle of imitators. So the works we are about to refer to stand alone, rather as experiments in novel treatment of a familiar subject than models to be copied or followed by ambitious composers.

Taking Spohr's two principal oratorios first, "The Last Judgment" and "Calvary," we are brought face to face with the work of a creative artist who had already won his fame as a great executant. When he made his first appearances in Leipzig, Dresden, and Berlin as a solo violinist, the press was enthusiastic as to his skill as a virtuoso. Even then he had begun to compose, his beautiful violin concertos being among the items of his repertoire—numbers which evoked enthusiastic admiration. These works were the prede-

cessors of output in almost every form of composition —symphony, opera, and oratorio. Spohr's life was, indeed, a long and active one; and, both as executive artist and composer, he must be placed in the first rank of great musicians. Although not without his troubles, still, compared with the trials and life-struggles of so many others of the great masters, Spohr's circumstances were such as to permit him the full and joyous exercise of his distinguished talents, both as performer and creative musician. He was already a composer of some fame, having written his operas "Faust," "Zemire und Azor," "Jessonda," and his D flat symphony, before he turned his attention to oratorio work.

"Die letzten Dinge," known under its English title as "The Last Judgment," was first heard at the Rhenish Festival of 1826. We here see Spohr at his best; his style, more conspicuous for its individuality than that of any other composer of his time, fully developed; his experience matured by long and unbroken familiarity with the orchestra, under circumstances scarcely less favorable than those which exercised so happy an effect upon the art-life of Haydn; and his genius free to lead him where it would. It led him, in this case, to attempt the illustration of mysteries which might well have appalled a less bold spirit than his. But there can be no doubt that the subject presented a peculiar attraction for him. There is in all his music—even in his most joyous strains—an undercurrent of unfathomable depth which seems continually striving to lead the hearer away from the external aspect of things, in order to show him a hidden meaning not to be revealed to the thoughtless listener.

The value of such a quality as this in "Die letzten

Dinge" was incalculable. Spohr's familiarity with the profoundest secrets of the chromatic and enharmonic genera, which had by this time become a second nature to him, afforded him access to regions of musical expression as yet unexplored; and he entered them, not with the timidity of a pioneer, but with the certainty of a finished master. His refined taste precluded the possibility of an inharmonious progression; yet he dared modulations which, in less skillful hands, would have been excruciating. In the space of half a bar he may take us miles from the key in which we started; but the journey is performed so smoothly that we scarcely know we have performed it. The quality one most misses in his music is that of sternness; yet in "Die letzten Dinge" we are not without indications even of that.

This great oratorio, the name of which literally signifies "The last things," is not well entitled "The Last Judgment." In fact, the English title is a very unfortunate one; for besides being a gross mistranslation, it gives a very false idea both of the scope and the intention of the work. The words are selected, for the most part, from those parts of the Apocalypse which describe the terrible signs and portents to be sent, hereafter, as precursors of the consummation of all things. Dramatic treatment would manifestly have been an insult to the solemnity of such a subject. Spohr has not even ventured to look upon it as a sacred epic. His interpretation is purely contemplative. He first strives to lead our thoughts as far as possible beyond the reach of all external impressions; and then, with the irresistible force of that oratory which far exceeds in power the rhetoric of words, invites us to

meditate upon some of the most thrilling passages to be found in any part of the Bible. The amount of artistic skill made subservient to this great end is almost incredible. The form of the movements, the disposition of the voices, the instrumentation of the accompaniments, are all, in turn, brought to bear upon it. There is but one idea from beginning to end. The composer makes no attempt to please, but is content to come before us simply in the character of preacher. Hence it is that the work does not contain a single air. The lovely duet for treble and tenor, "Forsake me not," is the only regularly constructed movement allotted to the solo voices. Except for this, they are exclusively employed, either in conjunction with the chorus, which is in constant requisition, or in the declamation of highly wrought accompanied recitative, so melodious in character, that, had it been produced at the present day, it would probably have been called "melos."

The instrumentation of this recitative exhibits the composer in his fullest strength, but proclaims, at the same time, a most commendable amount of self-renunciation. In a certain sense it may be described as tone-painting, but its imagery is purely subjective. Ever striving so to influence the mind as to bring it more and more closely *en rapport* with the written text as the work approaches its climax, it never attempts to depict realities, but aims rather at the suggestion of unspoken thoughts which serve its purpose far more readily than any amount of realistic delineation—and it attains its end by many a master-stroke. In the well-known chorus "All glory to the Lamb that died" the pastoral character of the pizzicato accom-

paniment brings instantly before us the birth of the Lamb whose Incarnation formed the first step in the great Sacrifice we are contemplating. It is like a glimpse of the Van Eycks' marvelous picture in the cathedral at Ghent. The tumultuous horror of the chorus "Destroyed is Babylon the mighty" is increased a thousandfold by the freezing lull during which "the sea gives up its dead." And when the horror is over, and we have felt rather than heard its thunders dying away in the distance, and have learned, from the voice of the angel, that "All is fulfilled," and Babylon no more, the wrathful sounds, already nearly inaudible, continue to fade through a still softer pianissimo, until they lead us into the opening strains of the ineffably beautiful quartet "Blessed are the dead," which forms the culminating point of the whole. There is nothing in the oratorio more striking than this truly sublime conception. Spohr himself evidently felt this, and intended that it should be so; for he attempts nothing more. Henceforward, all is peace; and even the bold chorus "Great and wonderful," with its fine fugal writing and beautiful contrasts, dies away, at last, into a pianissimo.

Spohr wrote no other oratorio, after this, until 1833, when, living at Cassel, he composed and superintended the performance of "Des Heilands letzte Stunden," a work which first became known in England under the title of "The Crucifixion," and, at a later period, under that of "Calvary." Some of the choruses in this are characterized by a tenderness to which their chromatic structure lends an inexpressible charm; and the whole work is pervaded by a solemn beauty which leads us deeply to regret that it should be so rarely

performed in public. "Calvary," indeed, is full of beautiful and plaintive melody. We see it in the theme of the opening chorus, "Gentle night, O descend"; the solo for Mary, followed by the chorus of disciples, "Though all thy friends prove faithless"; Peter's touching air, "Tears of sorrow, shame, and anguish"; and the exquisite opening theme of the chorus "In this dread hour of death"; to mention only a few of many excerpts that might be quoted. Spohr's "Calvary" may well be considered a melodious and most delicately harmonized passion oratorio; less profound and masterly than Bach's works; less strong and heroic only than Beethoven's "Mount of Olives."

"Calvary" was followed, some years later, by "The Fall of Babylon," a work of greater proportions, which, on July 21, 1843, the composer himself directed, for the first time, at Exeter Hall, London, by special invitation of the Sacred Harmonic Society, on which occasion the effect produced by the opening bars of the chorus, "The lion roused from slumber is springing," was one which those who were fortunate enough to hear it could not easily forget. Spohr, indeed, was a model conductor, and sometimes electrified his audience by a single stroke of his baton, though never with a rude or unwelcome shock.

In this work, some critics tell us, the music is scarcely grand or stern enough for the majesty and solemnity of the subjects dealt with. There is too much sweetness and melody where power and dramatic intensity would be more in keeping with the requirements of the subject-matter.

Turning to "Paradise and the Peri," the work of Robert Schumann (1810-56), we find a very different

type of musical genius manifested. Commencing with pianoforte compositions, Schumann turned his attention to song-writing upon the occasion of his happy marriage with Clara Wieck at the age of thirty; and later on we find him engrossed by the unfathomable beauties of orchestral music, which afforded his intense and emotional temperament the wealth of coloring he desired. His B flat symphony was the main product of this period, which was also marked by the composition of some of his finest pieces of chamber music; and after these we reach the notable year 1843, when (December 4) Leipzig saw the first performance of "Paradise and the Peri," the composer himself conducting. The work was most enthusiastically received; so much so that a repetition performance of it was held the following week, and later on in the same month it was heard in the Opera House at Dresden.

Schumann himself seems to have been particularly attracted by the subject of "Paradise and the Peri." Moore's imagery and music of poetical expression (in "Lalla Rookh") appealed powerfully to his own imagination, and offered him opportunity for the variety of tone-coloring that he desired. In a letter to a friend, after his work was finished, the composer says: "A soft voice within me kept saying while I wrote, 'It is not in vain that thou art writing!'" On June 27, 1844, Schumann wrote to Moscheles, saying that, with the full support of Mendelssohn, he hoped to visit England and conduct parts of his "Paradise and the Peri" there, "which," he said, "had, as it were, sprung from English soil, and was one of the sweetest flowers of English verse." The project of an English tour seems, however, to have fallen through, owing to

some difficulty in bringing out the work with English words.

Turning to the oratorio itself, though we find, perhaps, much from a technical point to criticise, the beauties of the whole, as an imaginative tone-picture, are very great. The opening phrase of the introductory symphony seems almost to anticipate the half-despairing cry of the Peri when, after her second offering has failed to open to her the sacred portal of heaven, she cries, "Rejected, and sent from Eden's door." Then, from the very start, we are led on through a fascinating chain of delicate rhythmic and harmonic effects, the accompaniment being all the time most vividly and exquisitely orchestrated, until military prowess, self-sacrificing love, and the sinner's repentance are portrayed by musical methods which, if not immediately appreciable to the casual listener, yet strike the student and connoisseur with their originality and intensity as something quite out of the beaten track.

The choral parts have been characterized as weak. In the third part especially it is said that the whole is dragged out so as to become monotonous and wearisome. Even vocally, one cannot help being aware of the strain upon the singers—a strain scarcely requisite, especially in the solo soprano part, to the effect produced. While acknowledging that these are defects from a performer's point of view, yet they scarcely take from the artistic value of the work itself. Strong and vivid as it is in its tone-coloring, it seems quite certain that Schumann wrote to please himself rather than the often claptrap taste of the public. Even that most popular of numbers in the work, the Chorus of

Houris, "Wreathe ye the steps to great Allah's throne," depends more upon its consistent development of Moore's poetic idea than upon any choral climax of striking effect. Therein we see, as if through the clouds, the flower-laden groups of spirits, happy and blessed in an innocence that knows neither earth-born sorrow nor passion, and who, as they sing their pæan of joy and devotion, float now nearer, now farther away, until, at last, the final vocal phrase falls pianissimo on the ear: "Joy's crystal fountain floweth for those who wait on the Lord."

Adverting again to the criticism that the vocal parts in the "Peri" are to a great extent trying to the voice and inclined to be monotonous, one instance will suffice to quote in evidence against this verdict. Take the Peri's solo—

> Yet will I not stay, but constantly,
> From pole to pole without rest I'll wander.

There is a sweep, a vigor, and a determination about this number which, when well interpreted by a strong dramatic soprano, is full of fascination and spirit. The setting of the words—

> And though the jewel guarded be,
> Fast though the granite rocks may bind it,
> I will, I must yet surely find it,

is full of a musical energy which cannot but impress. The final cadence is also such that therein a good soloist may find a worthy display for her powers.

Many portions of this fine work, if analyzed thoughtfully, would disclose structural beauty and design. The epithet "profane," as applied to the one

sacred drama—if we may so call it—of Schumann, might be misunderstood by one who failed to remember that "profane" here means "secular." In fact, the term secular is already recognized as describing this type of oratorio, of which Schumann may be considered as the founder.

CHAPTER XXIX

ORATORIOS OF MENDELSSOHN AND GOUNOD

A Fortunate Genius—How "St. Paul" Originated—Mendelssohn as a Contrapuntist—Brief Analysis of "St. Paul"—English Performances of "St. Paul"—Evolution of the "Elijah"—Birmingham Performance—Some Notable Features of "Elijah"—Influences that led Gounod to Write his Oratorios—"The Redemption" and "Mors et vita."

DURING the first half of the nineteenth century no star shone with such brilliance in the musical horizon as Felix Mendelssohn-Bartholdy (1809-47). Genius, united to a charming personality, and fostered from birth by all that favorable circumstance, individual aptness, and the love and devotion of beloved ones could bestow, offers a combination of fortunate happenings and surroundings which seldom falls to the lot of mortals. The wonder was that his "luck" did not spoil Mendelssohn, or make him less willing to work. He was ever the true artist—never satisfied with anything but the best—ever striving to attain to the highest ideals and give to the world the noblest output of his exertions. Such was the man who was destined to erect the great tone-cathedrals "St. Paul" and "Elijah," the former more strictly in the oratorio vein than the latter, but "Elijah" still remaining a fine example of a popular oratorio.

The circumstances which led to the composition of

"St. Paul" are deeply instructive and interesting. Previously had come the "wonder music" of his youth, including that most delightful of all overtures, the "Midsummer Night's Dream"; his beautiful concert overtures; the "Scottish" and "Italian" symphonies; and that superb and masterly setting, almost in oratorio form, of Goethe's impressive "Walpurgis Night." Ever a reverent devotee of J. S. Bach, there is no doubt that Mendelssohn's revival, in 1829, after a century's oblivion, of the Matthew Passion, gave him an insight into the majestic polyphony and religious fervor of its great composer that must strongly have influenced him a few years later in the evolution of "St. Paul." For a long time he had been anxious to find a good libretto whereon to base a large choral work. Against the puerility and coarseness of most opera libretti of the day his refined mind revolted. "If," he says in one of his letters written from Paris in 1831, "that style is indispensable, I will forsake opera and *write oratorios.*" It is significant that very soon afterward the Cäcilien-Verein of Frankfort invited him to compose an oratorio on St. Paul.

As if by inspiration, Mendelssohn seems at once to have conceived the entire plan upon which his oratorio text was to be based—the Biblical narrative interspersed with chorales. This idea he communicated to his friend Adolph B. Marx. The two then made a bargain: each was to write an oratorio text-book for the other, Mendelssohn to be responsible for "Moses," and Marx for "St. Paul." Mendelssohn's part of the compact was soon fulfilled, but Marx was less faithful to his promise. For some unexplained reason he returned Mendelssohn's text, and refused to furnish a

book upon St. Paul, on the plea that chorales were an anachronism. Mendelssohn was therefore compelled to fall back upon his own resources; but these seldom failed him. With his close and reverent knowledge of the Bible and the assistance of his friends Fürst and Schubring, he soon put together the text of "St. Paul." The March of 1834 saw the musical part of the task commenced. Two years subsequently, at the beginning of 1836, "St. Paul" was a *fait accompli.* Owing to the illness of Schelbe, the director of the Cäcilien-Verein at Frankfort, the work was not first produced at the latter place, but upon the occasion of the Lower Rhine Festival of 1836 at Düsseldorf. The enthusiasm evoked was very marked.

An examination of the work itself discloses musicianship and beauty of conception and construction decidedly Mendelssohnian. Therein is all the symmetry and design, the delicious yet never enervating melody, and the clear and smooth harmonization of the tone-painter of the concert overtures. But there is something more. We have spoken of the influence of J. S. Bach on the composer. In "St. Paul," especially in the treatment of the chorales, we see the triumph of modern constructive skill in the weaving together of solid, mainly diatonic, harmony. In his four-part unaccompanied writing no one has so nearly approached his great model as Mendelssohn. Even in the simple and touching three-part number "To thee, O Lord, I yield my spirit," if the sternness of the elder master is wanting, there is the sweetness and power inseparable from the tone-combinations of the younger. Mendelssohn must ever remind us of Bach as he might have been under the irresistible charm of Mozart's

melody. If any one possessed the skill of beautifying counterpoint, it was Mendelssohn. We are powerfully struck with this in the interludes and accompaniments to his chorales; see, for instance, "O thou, the true and only light," in "St. Paul."

No number of "St. Paul" is without its own intrinsic beauty. We can, however, in passing, refer only to a few of the salient points of the oratorio. The dignified choral opening, announced by the bass instruments of the orchestra, gives the keynote, as it were, to the entire work. Therein we see the steadfastness and grandeur upon which the Christian faith is founded—the sacrifice of flesh and self for love of others. Then comes the St. Stephen episode, vividly *indicated* rather than dramatized. Afterward we have the pure and lovely aria "Jerusalem," with its delicately scored accompaniment for wood-wind, horns, and strings, without the strident voice of the oboe. There are the wonderful choruses "Take him away" and "Stone him to death." We are deeply moved as we listen, and cannot but admire the irreproachable good taste of Mendelssohn which makes this entire opening portion of his oratorio a kind of prologue to the first entry of the defender of the faith of Israel at the fine bass solo "Consume them all." Almost like the voice of an angel there comes the lovely contralto fragment "But the Lord is mindful of his own."

Full and satisfying in its vocal and instrumental effects is the noble chorus "O great is the depth," which forms a conclusion to the first part of the oratorio. Mendelssohn himself is said to have been particularly fond of the sweetly flowing theme of "How lovely are the messengers." A slight flavor of the pagan ele-

ment—afterward so powerfully used in the Baal choruses of "Elijah"—is effectively introduced in the chorus "O be gracious, ye immortals." The well-written cavatina for tenor, "Be thou faithful unto death," and the final chorus with its bright fugal second part, "Bless thou the Lord, O my soul," are other notable excerpts from a work which we would gladly hear oftener in its entirety.

"St. Paul" was performed for the first time in England at Liverpool on October 3, 1836; and was heard in September of the following year, rendered by the Sacred Harmonic Society at Exeter Hall, London; being given a little more than a week later (September 20, 1837) at the Birmingham Festival. Upon the first of these occasions Mendelssohn was among the audience, and had thus an opportunity of being a listener, for the first time apart from conducting duties, to his work. He records of the event in his private diary that he found it "very interesting." Later on, the success of Mendelssohn's appearance in the triple rôle of composer, conductor, and executant (pianist and organist) was phenomenal.

To enter into anything like complete detail with regard to "Elijah" would require a disproportionate space in the present work. From the composer's private journal we discover that he was discussing an oratorio text on the great Jewish prophet with Klingemann on the occasion of his London visit of 1837. Upon his return to Leipzig Mendelssohn was, for some few years, mainly taken up with other work. In 1839 we once more find him busy over the "Elijah" subject, the idea of which had been suggested to him by that striking passage in 1 Kings xix. 11: "Behold, the Lord

passed by." Already he had submitted various parts of Holy Writ and the order of certain scenes to his friend Schubring, having, some short time before, discussed "St. Peter" as a possible theme. But, as yet, no music seems to have been written.

At last, by May 23, 1846, the first part of the "Elijah" was finished, and the entire work was ready for translation by the end of July.

On August 26 "Elijah" was first heard at the town hall, Birmingham, Mendelssohn himself conducting. Richard Hoffman, in his book entitled "Some Musical Recollections of Fifty Years" (1910), describes the production of this great oratorio. He was then fifteen years of age. At the rehearsals, which he was permitted to attend, he closely observed Mendelssohn, whom he portrays as having a "small, lithe figure, the head rather large, face long and oval, eyes prominent but full, large and lustrous, beaming with the light of genius."

The first performance of "Elijah" was striking and wonderful. It seems that, just as the gifted musician stepped to his place at the conductor's desk, the sun burst forth from behind a cloud and illumined the scene, while the applause from a densely crowded orchestra and audience resounded on all sides. "No work of mine," said the composer, "ever went so admirably at the first performance, or was received with such enthusiasm by musicians and the public, as this." Yet Mendelssohn was not entirely satisfied with his work in its first draft. Before it was finally published in July, 1847, he made many revisions in the score.

It cannot be said that "Elijah" is really a greater

work than "St. Paul"; it is great in a different way. In one respect, the main idea is the same as that treated in "St. Paul"—the triumph of truth over falsehood. In both oratorios the instrument by which this triumph is accomplished is a Heaven-commissioned teacher, whose influence is distinctly perceptible throughout the entire work; only, in "Elijah" the personality of this teacher is more frequently brought before us than in "St. Paul," where we are so frequently made to feel his influence without actually seeing him. As a natural consequence, the later oratorio is much more dramatic in structure than the earlier one. The character of the prophet is drawn with minute attention to the peculiar traits by which it is distinguished in the Scripture narrative; and the scenes in which he stands forth as the principal figure are painted with intense descriptive power. Eight such scenes are brought most prominently into the foreground: four in the first part—the prophecy of the drought, the raising of the widow's son, the sacrifice on Mount Carmel, and the coming of the rain; and four in the second part—the persecution of Elijah by Jezebel, the prophet's sojourn in the desert, with all its awful revelations of almighty power, his return to his people and subsequent departure in the fiery chariot, and the magnificent conclusion which teaches us the deep signification of the whole.

The recitative in which the opening prophecy is announced, placed *before* the overture which so vividly describes its terrible effects, is a grand conception, scarcely exceeded in dramatic force by any subsequent passage, and immeasurably enhanced by the four solemn chords with which the brass instruments prelude

the first words of the terrible denunciation. The despairing phrases of the overture lead so naturally into the cry of the wailing people, "Help, Lord! the harvest is over, the summer days are gone," that we cannot but believe the whole chain of movements to have been the result of the same individual idea, the gradual development of which finds consistent expression in Obadiah's exhortation to repentance—clothed in the lovely tenor air, "If with all your hearts"—and the noble chain of movements, beginning with "Yet doth the Lord," which forms the climax of this division of the subject.

In the next picture we find Elijah "by the brook Cherith," whence, after having been comforted by the soothing strains of the double quartet "He shall give his angels charge over thee," he is summoned to Zarephath, to the house of the widow, the raising of whose son is painted in tender accents which find their fitting response, not, as the careless hearer might have expected, in a chorale—for the chorale belongs exclusively to the Christian dispensation, and this is preëminently a Jewish oratorio—but in the contemplative chorus "Blessed are the men who fear him," which brings the scene to so appropriate and well-considered a conclusion. Then follows the sacrifice, in which the thoroughly worldly yet never trivial strains sung by the Baal-worshipers are so strikingly contrasted with Elijah's sublime prayer, "Lord God of Abraham," the softer harmonies of "Cast thy burden upon the Lord," and the descent of the fire and consequent recognition of the true God—a tremendous scene, which reaches its climax in the destruction of the prophets of Baal, and needs all the resources, both

choral and instrumental, that the orchestra can afford, for its efficient representation. How these resources are used will be best understood by those who have not only heard but studied the oratorio, and endeavored to interpret it in the spirit in which it was composed.

But this is not the culminating point of the first part. After the beautiful alto song "Woe unto them," we again meet the prophet on Mount Carmel, to watch with him for the coming rain, until the orchestra actually *shows* us the "little cloud" arising "out of the sea, like a man's hand," and the storm bursts over us in welcome torrents, bringing salvation to the famine-stricken people, who, intoxicated with wonder and delight, unite in the thrilling chorus "Thanks be to God," which is so placed as to bring out its strongest points to the best advantage, while it derives additional effect from the skill with which it is fitted into its important position, where it forms so perfect a complement to the almost despairing cry for mercy with which the oratorio began.

The second part opens with the soprano solo "I am he that comforteth," followed by the quite exceptional chorus "Be not afraid," in which so many different emotions are portrayed by the master hand which makes them all subservient to a common end. After this, we are brought face to face with the hateful Jezebel, who comes before us, in all her meanness and deceit and treachery, to incite the people against the prophet whose prayers have saved them, and so to compass his destruction. The recitative in which Obadiah counsels the seer to fly from persecution is strangely beautiful, and introduces us to one of the most impressive pictures that have ever been at-

tempted in the whole range of descriptive music—the hiding in the wilderness; the comfort proffered by the angels, in the heavenly trio "Lift thine eyes," and the chorus which follows it; the sadness which almost overcomes even Elijah's constancy; the calm peace of the beautiful air "O rest in the Lord"; and then the awful history which tells how the Holy One of Israel, who was not in the wind, nor in the earthquake, nor in the fire, revealed himself, at length, in the still small voice. It is impossible to do adequate justice to the power with which this terrible event is depicted—the combination of technical skill and depth of feeling needed to render that possible which, had either quality failed, or even existed in excess of the other, could only have resulted in irreverence too ghastly for contemplation. There can be no doubt that this is the finest part of the oratorio; and in order to calm the excitement which it never fails to produce, it is absolutely necessary that the hearer should return for a moment to things of earth, and join in converse with the sons of the prophets before he is privileged to hear of the "Chariot of fire, and horses of fire," in which the man of God is taken to receive his reward. Then follows the peroration—including the tenor air "Then shall the righteous shine," the quartet "O come, every one that thirsteth," and the splendid chorus "And then shall your light break forth"—in which is summed up the lesson of the whole; the lesson of faith in the future, founded on experience of the past; the lesson of hope and peace and joy, which the composer has impressed upon us throughout.

Had Mendelssohn lived to complete his fortieth year,

we should probably have had a third oratorio from his pen—"Christus"—upon fragments of which he was busy up to close upon the time of his death. Thus might we have had a grand trilogy of Biblical heroes, the great Hebrew prophet, Paul the Jewish convert and apostle of the Gentiles, and Christ himself, in whose praise some of the noblest music has been written.

It is quite possible that he might have produced a work more perfect than either "St. Paul" or "Elijah." But we dare not grieve for the loss of it. For surely, if it be true, as one of the most judicious of modern German critics has said, that the ultimate purpose of the oratorio is "neither to minister to our senses, nor to afford us what we ordinarily understand by the words 'pleasure' and 'entertainment,' but to elevate our souls, to purify our lives, and, so far as art can conduce to such an end, to strengthen our faith and our devotion toward God"—surely if this be the legitimate aim of the great art-form we are considering, no writer, ancient or modern, has ever striven more earnestly to attain it than did Mendelssohn, and the efforts of very few indeed have been blessed with an equal measure of success.

Concerning the work of the famous French composer Charles François Gounod (1818-93), as a writer of oratorios, much might be said, but we must be content with a few passing remarks. After "Faust" had brought him name and fame, we find him ever turning his attention to sacred music. He had always been a great admirer of Schumann, and notably of Berlioz; nor did Wagner's early sermons on operatic reform shake the art world without causing Gounod to think.

That the productions of these men influenced the reflective and keenly analytical mind of the French composer, who was ever more of a student and a thoughtful recluse than a man of the world, who can doubt? As early as 1868 Gounod is said to have sketched out "The Redemption"; but the work was not finished until 1881. It was produced at the Birmingham Festival of 1882, and was heard in Paris May 22, 1886. Since then it has become widely popular and has figured in the repertoire of all choral societies of importance. It was followed by a second great sacred work, "Mors et vita," called a tetralogy, from its being laid out in four parts. This last composition, full of majestic and melodious "representative themes," and surpassingly beautiful and refined in orchestration—like its immediate predecessor, "The Redemption"—first obtained a hearing in England, having been produced at the Birmingham Festival of 1885. Though it is often to be heard, either as a whole or in part, it has not, perhaps, yet obtained the full recognition it deserves as a score of remarkable religious thought and striking musicianship.

Concerning "The Redemption," as also with regard to the genius of its author, there are many varied opinions. In his work Gounod makes a bold innovation in almost entirely discarding the polyphonic and fugal chorus of his predecessors in oratorio work. His recitatives are most delicately and tastefully colored by the instrumental accompaniment, and doubtless in this, as in his constant use of the *Leitmotiv*, the composer was much under the spell of Wagner. The beautiful "Redemption" theme, which serves as principal material of the opening of the symphony of the first

chorus, "The earth is my possession," is a piece of luscious melody which lingers in the memory with a strange clinging power. We meet it frequently throughout the work—where the Angel hails Mary as "Gratia plena"—where the Saviour prays, "Pardon their sin, my Father"—where the dying thief is comforted with the words "To-day shalt thou be with me in paradise"—where the risen Redeemer addresses the holy women with "All hail! Blessed are ye women"—and notably, like a great pæan of triumph, where it is introduced fortissimo in the orchestra at the close of the grand chorus "Unfold, ye portals everlasting."

Strong numbers in the work—numbers we can memorize with strange persistency, so vividly do their symmetry and melody appeal to us—are the thrilling "March to Calvary," with the choral introduction of the old Church hymn "Vexilla Regis"; Mary's lovely and touching solo with harp accompaniment, "While my watch I am keeping"; the exquisite chorale "For us the Christ," with its rich melodic coda at the words "Faith unswerving, holy Hope, that unconquered remained, heavenly Love, ever young; for them thanks do we raise."

So far the first part. The second part of the oratorio, based on the divine subjects of the resurrection and the ascension, is full of touches of inexpressible charm. As day dawns on the first resurrection morn, how beautiful is that rhythmic allegretto on muted strings, ushering in the approach of the three Marys to the sepulcher! How dramatic the scenes that follow—scenes by the tomb and in the Sanhedrin which we can almost picture as being enacted before us when we close our eyes and let the music speak to the emotional

side of our intellect! Then comes one of the gems of the work, the exquisite soprano solo and chorus "From thy love as a Father." Seldom, perhaps, has melody been penned more ravishing than that to "They who seek things eternal."

For choral effects—each of a different color—there can be few selections named more attractive or impressive than "Unfold," already referred to; the delicious melodic opening to the third part, "Lovely appear"; and the majestic unisonal start of the hymn of the apostles, "The Word is flesh become." These, and many other traits, impossible to dwell upon here, make "The Redemption" essentially an oratorio of modern religious thought.

Taking it as a whole, Gounod's "Redemption" may be considered as a modern religious work built upon a wholly different plan from the classical oratorios. It shows a much more dramatic use of orchestra and a more operatic vein than the older and more standard works.

CHAPTER XXX

ORATORIOS OF ENGLISH COMPOSERS

Musical Influences in England—Eminent British Musicians of the Day—Mackenzie's "Rose of Sharon"—Other Living British Musicians—Bennett's "Woman of Samaria"—Macfarren's "St. John the Baptist"—Sullivan and Sacred Music—His "Prodigal Son"—Oratorio in America—The Future of Oratorio.

THE reproach is often uttered that there is no great school of English composers. According to the views of English writers, it would be more just to say that in former times no fair opportunity was given to native talent for the development of such a school. But Great Britain and Ireland have not been without honor in the annals of musical achievement. In the madrigal, glee, anthem, and Church service they have had many noted names; and the ballad operas of Balfe and Wallace still exercise an apparently undiminished popularity throughout the United Kingdom. In a less obtrusive, if none the less effectual way, British musical art, especially since the middle of the nineteenth century, has made itself felt in various departments of life and through numerous channels of influence and usefulness. Great music-schools, musical guilds, cathedral choirs, large choral societies, national institutions and festivals—all these agencies are doing much for the spread of musical knowledge and the development and encouragement of talent in that part

of the world. And Great Britain is proud of eminent musicians to-day, whose works are solid and worthy of the land that produces them. Among names of honor we may mention Sir William Sterndale Bennett (1816-75), Sir George A. Macfarren (1813-87), Sir John Stainer (1840-1901), Sir Robert P. Stewart (1825-94), and preëminently, perhaps, Sir Arthur Seymour Sullivan (1842-1900). Of living musicians it is not always convenient to speak; but three names may be fittingly given here, respectively representing the three sister countries constituting the British school—England, Ireland, and Scotland. We refer to Sir C. Hubert H. Parry, Sir Charles Villiers Stanford, and Sir Alexander C. Mackenzie. Sir Hubert Parry's "Judith" (Birmingham Festival, 1888) is a work of scholarship worthy the dignity and culture of the principal of the Royal College of Music. Sir C. V. Stanford has done much admirable work in all the loftiest branches of composition, as well as in unearthing many valuable folk-songs of his country. Upon the performance of his fine work "The Three Holy Children" (Birmingham Festival, 1885) in Dublin, by the Dublin Musical Society, a profound impression of the composer's musicianship was conveyed, the able and dramatic orchestration, as the masterly eight-part writing, being particularly effective. A work of even greater importance is the composer's "Eden," in which the many features of interest deserve the study of all musical aspirants.

Foremost as champion of the "Renaissance" of British music comes Sir Alexander C. Mackenzie, principal of the Royal Academy of Music. His "Rose of Sharon" (Norwich Festival, 1884) is a dramatic

oratorio, founded on the Song of Solomon, which has had many successful performances.

Of English oratorio composition by earlier and now departed musicians one or two instances must suffice for present analysis and comment. Starting with the compositions of Sir William Sterndale Bennett, we find in that eminent composer a refinement and artistic delicacy of coloring which perhaps appeal rather to the cultured musician than to the ordinary listener. His oratorio, "The Woman of Samaria," was first heard at the Birmingham Festival in 1867. This scholarly composition has a notable introductory movement, in which the chorale and its accompaniment are written in different tempi, and the whole shows traces of the composer's devotion to the methods of J. S. Bach. It cannot be said that this fine work is popular, in the sense of appealing to all classes of listeners; but the score will well repay the study expended upon it by thoughtful musicians.

In Sir George A. Macfarren we meet with an English musician of rare capacity and astonishing fertility of musical invention. He tried his hand at almost all kinds of composition, and as author, editor, and lecturer he obtained a position of high respect in the musical world as a man of the widest culture and erudition, as well as of marked creative ability. His first oratorio, "St. John the Baptist," is perhaps the best known of the four written by him. It was originally written for performance at the "Three Choirs" Festival held at Gloucester in 1872. Owing partly to the fact that the cathedral authorities objected to the singing in sacred precincts of the secular air "I rejoice in my youth," it was not given; and to the Bristol Festival Committee

of 1873 was reserved the honor of giving a public hearing to this really fine work. The oratorio was received with great enthusiasm. It was soon after heard in London, where it was equally successful.

The work is full of originality, and shows depth of scholarship and creative power. The opening trumpet-call is most effective. The distinctive themes, their clever development, and the avoidance of a perfect cadence until the close, suggestive of the long expectancy of the faithful until prophecy be fulfilled—these points tend to make the overture a striking piece of instrumentation. The opening chorus is majestic and impressive, and embodies a vigorous fugue with a coda leading to a strong climax on the word "curse." The scene with St. John, the people, publicans and soldiers, is then very dramatically narrated after the manner of a musical dialogue. An effective solo (bass), "I indeed baptize you with water," follows for St. John; and then succeeds what is popularly considered the gem of the work, the short chorus for female voices in four parts: "This is my beloved Son."

The second part of the oratorio, which opens with the brilliantly depicted scene of Herod's court, is of necessity rather dramatic in character; but with such good taste and refinement is even the dance episode treated, wherein the daughter of Herodias pleases the King, and, acting upon the prompting of her mother, obtains the execution of the Baptist, that the incongruity of such an element in oratorio is scarcely noticeable. Some very scholarly writing, both solo and choral, then follows, not the least remarkable being the final chorus, "What went ye out into the wilderness for to see?" The fugal subject, based on an ascending

scale, at the words "He was a burning and a shining light," is particularly telling, and is intensified by the inversion of the subject toward the close.

"St. John the Baptist" was followed by "The Resurrection," "Joseph," and "King David." Of the four, probably the first displays the best work. It deserves to be more frequently placed in the programmes of oratorio societies than hitherto it has been.

Another contemporary English composer, Sir Edward Elgar, has written two oratorios of high merit: "The Light of Life" (1896) and "The Dream of Gerontius" (1900).

No English musician has won his way so widely with the public as the late Sir Arthur Seymour Sullivan. This popularity was no doubt, in a great measure, due to the success of his many comic operas; but, even had these never been written, the composer's unsurpassed song "The Lost Chord," and the wonderful hymn "Onward, Christian Soldiers," would have endeared his memory to that large section of listeners which is mainly drawn by beautiful and rhythmic melody. In the higher realms of art, Sullivan has left us his grand opera "Ivanhoe," and the favorite cantata, "The Golden Legend." Early in his career sacred music had undoubtedly attracted him. When a boy in the choir of the Chapel Royal, he had written several anthems, one of which, "O Israel," is published, and is a wonderful composition for the mere child he was then, in 1855.

In 1869 Sullivan's first oratorio, "The Prodigal Son," was performed at the Worcester Festival, Sims Reeves taking the tenor part. In 1873 appeared "The Light of the World," a remarkably fine work, which, no

doubt, would be oftener performed, in his own country at least, but for scrupulous feelings which British audiences evince toward the impersonation of the Saviour, or the too vivid musical representation of his sufferings, on a concert platform. The Leeds Festival of 1880 witnessed the performance of "The Martyr of Antioch," written to Milman's play on that subject. This impressive work is described as being "between an oratorio and a cantata." Lastly, the public have received with ever-increasing approbation the beautiful cantata which takes for its text the subject-matter of Longfellow's "Golden Legend." It was brought out and conducted by the composer at the Leeds Festival of 1886. If Schumann's "Paradise and the Peri" is to be called a secular oratorio, the same term may be applied to Sullivan's "Golden Legend." The work is, in reality, one of the finest allegories of the Christian religion that has ever been penned.

The earliest of Sullivan's sacred compositions, the short oratorio "The Prodigal Son," was written before Sullivan had completed his twenty-seventh year.

"It is a remarkable fact," as Sullivan himself observed in his preface, "that the parable of the Prodigal Son should never before have been chosen as the text of a sacred musical composition. The story is so natural and pathetic, and forms so complete a whole; its lesson is so thoroughly Christian; the characters, though few, are so perfectly contrasted; and the opportunity for the employment of 'local color' is so obvious, that it is indeed astonishing to find the subject so long overlooked. The only drawback is the shortness of the narrative, and the consequent necessity for filling it out with material drawn from elsewhere.

"In the present case this has been done as sparingly as possible, and entirely from the Scriptures. In so doing, the Prodigal himself has been conceived, not as of a naturally brutish and depraved disposition—a view taken by many commentators with apparently little knowledge of human nature, and no recollection of their own youthful impulses; but rather as a buoyant, restless youth, tired of the monotony of home, and anxious to see what lay beyond the narrow confines of his father's farm, going forth in the confidence of his own simplicity and ardor, and led gradually away into follies and sins which, at the outset, would have been as distasteful as they were strange to him."

Turning to the music itself, we find that the melodious treatment of the introduction is full of charm, as much from its simplicity of structure as the flow of its rhythm. A bright chorus, "There is joy in the presence of the angels of God," opens the work, the initial phrase being given to the sopranos. After a four-part choral introduction, a briskly moving fugue subject emphasizes the words "Like as a father pitieth his own children." Then follow tenor and bass solos, full of melody and essentially vocal, for the Prodigal and his father respectively. Characteristic of the revelry implied is the tenor solo and chorus "Let us eat and drink." A really beautiful song for contralto shortly follows: "Love not the world." This is perhaps the most popular number of the work, and is frequently heard at sacred concerts. A short but very lovely number is the aria for soprano, "O that thou hadst hearkened to my commandments." The home-returning of the Prodigal is then graphically described, and some excellent, if not particularly profound, vocal con-

certed work follows, including the fugal chorus "O that men would praise the Lord"; the beautiful unaccompanied quartet "The Lord is nigh"; and the final chorus (with a fugue subject on "Hallelujah"), "Thou, O Lord, art our Father." Such, in brief survey, is this short English oratorio, which undoubtedly did much to win fame for the young composer.

In America the field of oratorio has been thus far but slightly cultivated. It may be that this part of the world will prove favorable at least for further development of "secular" oratorio, for which our own history might even furnish subjects. The earliest American oratorio that has won recognition beyond the bounds of this country is the "St. Peter" of John Knowles Paine (1839-1906), which was produced in 1873. The "Lazarus" of Julian Edwards was successfully given in New York in 1910.

In this brief survey of the vast field of oratorio no idea could be given of the extent to which it has actually been cultivated, often by composers whose works are well worthy of examination. We have necessarily confined ourselves to general outlines of historical treatment, and to such productions as have either achieved immortality or characteristically illustrated the subject under consideration. In conclusion we commend to the reader the following thoughts submitted by a recent writer on the history of this form of music:

"What will be the *future* of oratorio? Whither are composers tending in this direction? We can scarcely now go back to the fast-bound rules of the old contrapuntal school once we have tasted the sweets of

liberty in the matter of chordal progression, and have trodden the threshold of the inexhaustible mine of the orchestral coloring of the future. In many cases the oratorio is a *drama without action,* just, perhaps, as Wagner's 'Parsifal' is an oratorio with all the added realism of stage accessory. Will the secular once more give of its best to intensify and make more human to us the sacred? Will pulpit and stage again be combined, as was the case in the Mystery and Miracle Plays of yore, and is still an observance, periodically, at Oberammergau?

"That we are treading upon the borders of a great change in the higher musical forms seems evident to the thoughtful observer. Wagner can scarcely have said the last word in opera. While Handel's 'Messiah' and Mendelssohn's 'Elijah' mark, each, a glorious achievement, it would be presumptuous to say that either bars the path to further advancement in the higher realms of musical thought. If Wagner ingrafted spiritual things upon the dramatic tree, may we not look for a future creator of tone-forms who may still further *humanize* oratorio?

"To peer farther into the mysteries that ever tend to link flesh with spirit would be, perhaps, sacrilege at present. For the soul's complete emancipation—when surely music, in its most exalted forms, will be fully appreciable by *all*—we must only wait for that day when the blind shall have vision, and the deaf hearing. No longer then shall we see 'through a glass darkly,' but 'face to face'; and to the musician no promise concerning the restitution of all things seems so remarkable as the prophecy which declares that, in those days, 'the tongue of the dumb shall sing.' "

CHAPTER XXXI

THE PASSION

Solemn Music for Holy Week a Necessity throughout Christendom—Dramatic Form Adopted by St. Gregory Nazianzen in the Fourth Century--Many Glorious Musical Versions of the Gospel Narratives—Bach's "Matthew Passion."

IN every age and in every part of Christendom the historic churches have felt the need of special music for the chapters of the Gospel which recite the Passion of Christ.

St. Gregory Nazianzen, who flourished between the years 330 and 390, seems to have been the first ecclesiastic who entertained the idea of setting forth the history of the Passion in a dramatic form. He treated it as the Greek poets treated their tragedies, adapting the dialogue to a certain sort of chanted recitation, and interspersing it with choruses disposed like those of Æschylus and Sophocles. It is much to be regretted that we no longer possess the music to which this early version was sung; for a careful examination of even the smallest fragments of it would set many vexed questions at rest. But all we know is that the sacred drama really was sung throughout.

In the Western Church the oldest known "Cantus Passionis" is a solemn plain-chant melody, the date of which it is absolutely impossible to ascertain. As there can be no doubt that it was, in the first instance,

transmitted from generation to generation by tradition only, it is quite possible that it may have undergone changes in early times; but so much care was taken in the sixteenth century to restore it to its pristine purity, that we may fairly accept as genuine the version which, at the instance of Pope Sixtus V., Guidetti published at Rome in the year 1586, under the title of "Cantus ecclesiasticus Passionis Domini nostri Jesu Christi secundum Matthæum, Marcum, Lucam, et Joannem"—St. Matthew's version being appointed for the mass of Palm Sunday, St. Mark's for that of the Tuesday in Holy Week, St. Luke's for that of the Wednesday, and St. John's for Good Friday.

Certainly since the beginning of the thirteenth century, and probably from a much earlier period, it has been the custom to sing the music of the Passion in the following manner. The text is divided between three ecclesiastics—called the "deacons of the Passion"—one of whom chants the words spoken by our Lord, another, the narrative of the Evangelist, and the third, the exclamations uttered by the Apostles, the crowd, and others whose conversation is recorded in the Gospel. In most missals, and other office books, the part of the first deacon is indicated by a cross; that of the second by the letter C. (for *Chronista*), and that of the third by S. (for *Synagoga*). Sometimes, however, the first part is marked by the Greek letter X. (for *Christus*), the second by E. (for *Evangelista*), and the third by T. (for *Turba*). Less frequent forms are, a cross for *Christus,* C. for *Cantor,* and S. for *Succentor;* or S. for *Salvator,* E. for *Evangelista,* and Ch. for *Chorus.* Finally, we occasionally find the part of our Lord marked B. for *Bassus;*

that of the Evangelist, M. for *Medius;* and that of the crowd, A. for *Altus;* the first deacon being always a bass singer, the second a tenor, and the third an alto. A different phrase of the chant is allotted to each voice; but the same phrases are repeated over and over again throughout to different words, varying only in the cadence, which is subject to certain changes determined by the nature of the voice which is to follow.

Until the latter half of the sixteenth century the Passion was always sung in this manner by the three deacons alone. The difficulty of so singing it is almost incredible; but its effect, when really well chanted, is most touching. Still, the members of the Pontifical Choir believed it possible to improve upon the time-honored custom; and in the year 1585 Vittoria produced a very simple polyphonic setting of those portions of the text which are uttered by the crowd, the effect of which, intermingled with the chant sung by the deacons, was found to be so striking that it has ever since remained in use. His wailing harmonies are written in such strict accordance with the spirit of the older melody, that no suspicion of incongruity between them is anywhere perceptible. The several clauses fit into each other as smoothly as those of a litany, and the general effect is so beautiful that it has been celebrated for the last three centuries as one of the greatest triumphs of polyphonic art.

Mendelssohn, indeed, objects to it rather fiercely in one of his letters, on the ground that it is neither dramatic nor descriptive; that the music does not properly express the sense of the text; and that especially the words *Crusifige eum* are sung by "very tame Jews

indeed" ("sehr zahme Juden"). But we must remember that there was nothing whatever in common between the purely devotional music of the polyphonic school and that of the "Reformirte Kirche" to which Mendelssohn was attached. So little did he sympathize with it, that, as he himself has told us, he could not even endure its constant alternation of recitation and cadence in an ordinary psalm-tone. He longed for a more fiery reading of the story; and would have had its awful scenes portrayed with all the descriptive energy proper to an oratorio. But such an exhibition as this would have been manifestly out of place in a Holy Week service. Moreover, the evangelists themselves treat the subject in an epic and not a dramatic form; and the treatment required by the two forms is essentially different. Mendelssohn would have embodied the words "Crucify him! crucify him!" in a raging chorus, like his own "Stone him to death." Vittoria sets them before us as they would have been reported by a weeping narrator, overwhelmed with sorrow at their cruelty; a narrator whose tone would have been all the more tearful in proportion to the sincerity of his affliction. Surely this is the way in which they should be sung to us in Holy Week. The object of singing the Passion is, to lead men to meditate upon it; not to divert their minds by a dramatic representation. And in this sense Vittoria has succeeded to perfection.

Francesco Suriano also brought out a polyphonic rendering of the exclamations of the crowd, with harmonies which were certainly very beautiful, though they lack the deep feeling which forms the most noticeable feature in Vittoria's settings, and, doubtless

for that reason, have never attained an equal degree of celebrity. Vittoria's "Passion" was first printed at Rome by Alessandro Gardano in 1585. The entire work of Suriano will be found in Proske's "Musica Divina," vol. iv.

But it was not only with a view to its introduction into an ecclesiastical function that the story of our Lord's Passion was set to music. We find it in the Middle Ages selected as a constant and never-tiring theme for those Mysteries and Miracle Plays by means of which the history of the Christian faith was disseminated among the people before they were able to read it for themselves. Some valuable relics of the music adapted to these ancient versions of the story are still preserved to us. Fontenelle speaks of a "Mystery of the Passion" produced by a certain bishop of Angers in the middle of the fifteenth century, with so much music of a really dramatic character that it might almost be described as a lyric drama. In this primitive work we first find the germ of an idea which Mendelssohn has used with striking effect in his oratorio "St. Paul." After the baptism of our Saviour, God the Father speaks; and it is recommended that His words "should be pronounced very audibly and distinctly by three voices at once, treble, alto, and bass, all well in tune; and in this harmony the whole scene which follows should be sung." Here then we have the first idea of the "Passion Oratorio," which, however, was not developed directly from it, but followed a somewhat circuitous course, adopting certain characteristics peculiar to the Mystery, together with certain others belonging to the ecclesiastical "Cantus Passionis," already described, and mingling these distinct

though not discordant elements in such a manner as to produce eventually a form of art the wonderful beauty of which has rendered it immortal.

In the year 1573 a German version of the Passion was printed at Wittenberg, with music for the recitation and choruses—introductory and final—in four parts. Bartholomäus Gese enlarged upon this plan, and produced, in 1588, a work in which Christ's words are set for four voices, those of the crowd for five, those of St. Peter and Pontius Pilate for three, and those of the maidservant for two. In the next century Heinrich Schütz set to music the several narratives of each of the four evangelists, making extensive use of the melodies of the innumerable chorales which were, at that period, more popular in Germany than any other kind of sacred music, and skillfully working them up into very elaborate choruses. He did not, however, venture entirely to exclude the ecclesiastical plain chant. In his work, as in all those that had preceded it, the venerable melody was still retained in those portions of the narrative which were adapted to simple recitative—or at least in those sung by the evangelist—the chorale being only introduced in the harmonized passages. But in 1672 Johann Sebastiani made a bolder experiment, and produced at Königsberg a "Passion" in which the recitatives were set entirely to original music, and from that time forward German composers, entirely throwing off their allegiance to ecclesiastical tradition, struck out new paths for themselves and suffered their genius to lead them where it would.

The Teutonic idea of the "Passions Musik" was now fully developed, and it only remained for the great

tone-poets of the age to embody it in their own beautiful language. This they were not slow to do. Theile produced a "Deutsche Passion" at Lübeck in 1673 (exactly a century after the publication of the celebrated German version at Wittenberg) with very great success; and some thirty years later Hamburg witnessed a long series of triumphs which indicated an enormous advance in the progress of art. In 1704 Hunold Menantes wrote a poem called "Die Passions-Dichtung des blutigen und sterbenden Jesu," which was set to music by the celebrated Reinhard Keiser, then well known as the writer of many successful German operas. The peculiarity of this work lies more in the structure of the poem than in that of the music. Though it resembles the older settings in its original recitatives and rhythmical choruses, it differs from them in introducing, under the name of *Soliloquia,* an entirely new element, embodying, in a mixture of rhythmic phrase and declamatory recitation, certain pious reflections upon the progress of the sacred narrative. This idea, more or less exactly carried out, makes its appearance in almost every work which followed its first enunciation down to the great "Passion Oratorios" of Johann Sebastian Bach. We find it in the music assigned to the "Daughter of Zion" and the "Chorales of the Christian Church"; in Handel's "Passion"; in the chorales and many of the airs in Graun's "Tod Jesu"; and in almost all the similar works of Telemann, Matheson, and other contemporary writers. Of these works, the most important were Postel's German version of the narrative of the Passion as recorded by St. John, set to music by Handel in 1704, and Brockes's famous poem "Der für die Sünden der Welt gemarterte

und sterbende Jesus," set by Keiser in 1712, by Handel and Telemann in 1716, and by Matheson in 1718. These are all fine works, full of fervor, and abounding in new ideas and instrumental passages of great originality. They were all written in thorough earnest, and, as a natural consequence, exhibit a great advance both in construction and style. Moreover, they were all written in the true German manner, though with so much individual feeling that no trace of plagiarism is discernible in any one of them. These high qualities were thoroughly appreciated by their German auditors; and thus it was that they prepared the way, first, for the grand "Tod Jesu," composed by Graun at Berlin in 1755, and then for the still greater production of Sebastian Bach, whose "Passion according to St. Matthew" has come to be universally regarded as without doubt the sublimest work of the kind that ever was written.

The idea of setting the history of the Passion to the grandest possible music, in such a manner as to combine the exact words of the Gospel narrative with finely developed choruses, meditative passages like the *Soliloquiæ* first used by Keiser, and chorales, sung, not by the choir alone, but by the choir in four-part harmony and by the congregation in unison, was first suggested to Bach by the well known preacher Solomon Deyling. This zealous Lutheran hoped, by bringing forward such a work at Leipzig, to counteract in some measure the effect produced by the ecclesiastical "Cantus Passionis," which was then sung at Dresden under the direction of Hasse, by the finest Italian singers that could be procured. Bach entered warmly into the scheme. The poetical portion of the work

was supplied, under the direction of Deyling, by Christian Friedrich Henrici (under the pseudonym of "Picander"). Bach set the whole to music; and on the evening of Good Friday, 1729, the work was performed for the first time in St. Thomas's Church, Leipzig, a sermon being preached between the two parts into which it is divided, in accordance with the example set by the oratorians at the Church of St. Maria in Vallicella at Rome.

"Die grosse Passion nach Matthäus," as it is called in Germany, is written on a gigantic scale for two complete choirs, each accompanied by a separate orchestra and an organ. Its choruses, often written in eight real parts, are sometimes used to carry on the dramatic action in the words uttered by the crowd or the Apostles, and sometimes offer a commentary upon the narrative, like the choruses of a Greek tragedy. In the former class of movements, the dramatic element is occasionally brought out with telling effect, as in the reiteration of the Apostles' question, "Lord, is it I?" The finest examples of the second class are the introductory double chorus, in 12-8 time, the fiery movement which follows the duet for soprano and alto near the end of the first part, and the exquisitely beautiful "Farewell" to the crucified Saviour which concludes the whole. The part of the Evangelist is allotted to a tenor voice, and is carefully restricted to the narrative portion of the words. The moment any character in the solemn drama is made to speak in his own words, those words are committed to another singer, even though they should involve but a single ejaculation. Almost all the airs are formed upon the model of the *Soliloquiæ* already mentioned; and most of them are sung

by "The Daughter of Zion." The chorales are supposed to express the voice of the whole Christian Church, and are therefore so arranged as to fall within the power of an ordinary German congregation, to the several members of which every tune would naturally be familiar. The style in which they are harmonized is less simple, by far, than that adopted by Graun in his "Tod Jesu"; but as the melodies are always sung in Germany very slowly, the passing notes sung by the choir and played by the organ serve rather to help and support the unisonous congregational part than to disturb it, and the effect produced by this mode of performance can scarcely be conceived by those who have not actually heard it. The masterly treatment of these old popular tunes undoubtedly individualizes the work more strongly than any learning or ingenuity could possibly do; but, in another point, the Matthäus-Passion stands alone above the greatest German works of the period. Its instrumentation is, in its own peculiar style, inimitable. It is always written in real parts—frequently in very many. Yet it is made to produce endless varieties of effect. Not, indeed, in a single movement; for most of the movements exhibit the same treatment throughout. But the instrumental contrasts between contiguous movements are arranged with admirable skill. Perhaps the most beautiful instance of this occurs in an air, accompanied by two oboi da caccia and a solo flute.

In this great work the German form of "Passions Musik" culminated; and in this it may fairly be said to have passed away; for since the death of Bach no one has seriously attempted either to tread in his steps or to strike out a new ideal fitted for this peculiar species

of sacred music. The oratorio has been further developed, and has assumed forms of which Bach could have entertained no conception; but the glory of having perfected this particular art form remains entirely with him; and it is not at all probable that any future composer will ever attempt to rob him of his well-earned honor.

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